

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 49—No. 16.

SATURDAY, APRIL 22, 1871.

PRICE { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.—THIS DAY.—SATURDAY**  
CONCERT and AFTERNOON PROMENADE (last of the present series).  
Mdlle. Colombo, Madame Addyes, Mr. Vernon Rigby. Conductor—Mr. MANNA.  
Beethoven's Septet, Overture from Op. 62 (Schumann) Entr'actes and Incidental  
Music to the "Maid of Orleans," F. H. Cowen; and March (Joachim), both for the  
first time. Admission Half-a-Crown; stalls, Half-a-crown.

**HER MAJESTY'S OPERA,  
DRURY LANE.  
PROSPECTIVE ARRANGEMENTS.  
TJETJENS AS NORMA.**

**THIS EVENING (SATURDAY), APRIL 22nd, will be**  
performed Bellini's Opera, "NORMA." Pollione, Signor Fancelli; Oroveso,  
Signor Foll; Flavio, Signor Rinaldini; Adalgisa, Madame Sinico; Clotilde, Mdlle.  
Bauermeister; and Norma, Mdlle. Tietjens. After which the first act of the Ballet,  
"GISELLE; OU, LES WILIS." Albert, M. Francisco; Hilarion, M. Albert; Le  
Prince, M. Rubi; Wilford M. Corelli; Myrtha (Reine des Wilis), Mdlle. Berta  
Linda; Bathilde, Mdlle. Schultz; Bertha, Madame Rubi; and Giselle, Mdlle. Katti  
Lanzer.

**NEXT WEEK.**—First Appearance of Signor Nicolini.

**TUESDAY NEXT, April 25th, Gounod's Opera, "FAUST,"** Signor Nicolini (his  
first appearance); Valentino, Signor Sparapani (his first appearance); Mephistopheles,  
Signor Foll; Wagner, Signor Casaboni; Siebel, Madame Trebelli-Bettini; Martha,  
Mdlle. Bauermeister; and Margherita, Mdlle. Leon-Duval.

**EXTRA NIGHT.**

**THURSDAY NEXT, April 27, will be repeated "LINDA DI CHAMOUNI."**  
Director of the Music and Conductor—SIR MICHAEL COSTA.

The doors will open at Eight o'clock and the Opera will commence at Half-past  
Eight.

Stalls, 11s.; Dress Circle, 10s. 6d.; Amphitheatre stalls, 7s. and 5s.; Gallery, 2s.  
Boxes, stalls, and tickets may be obtained of Mr. Bailey, at Her Majesty's  
Opera Box-office, Drury Lane, open daily from 10 to 5; also of the principal  
librarians and music-sellers.

**THE ROYAL SOCIETY OF MUSICIANS OF  
GREAT BRITAIN,** instituted in 1738, for the maintenance of aged and  
indigent Musicians, their widows, and orphans. Incorporated by Royal Charter  
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Patroness—HER MOST GRACIOUS MAJESTY THE QUEEN.

The One Hundred and Thirty-Third Anniversary Festival, will be held at the  
Freemason's Hall, on Friday Evening, April 28th.

President of the Day—SIR W. STERNDALE BENNETT, M.A., D.C.L.

Tickets (including wine), One Guinea each. To be obtained of the Members of the  
Committee of Management, at the Freemasons' Hall, or of the Secretary, 63,  
New Bond Street, W.

By order, STANLEY LUCAS, Secretary.

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**MISS SOPHIE and MISS FRANCESCA FERRARIS,**

**FIRST MORNING CONCERT, QUEEN'S CONCERT ROOMS, Hanover**  
Square, on SATURDAY, April 29, 1871, at Three o'clock.—Madame Patey, Mrs. Slick-  
more, Miss Sophie and Miss Francesca Ferrari. Signor Gardoni, Herr Jules Stock-  
hausen. Clarinet, Mr. Lazarus; Violin, Mr. Henry Holmes; Violoncello, Signor  
Patti; Pianoforte, Herr Pauer and Mr. W. G. Cousins. At the Pianoforte,  
Signor Ruedigger and Mr. H. C. Deacon. Stalls, Half-a-Guinea each; unreserved  
seats, 7s. To be obtained at Mr. H. C. Deacon and the Misses Ferraris' residence,  
33, Gloucester Terrace, Hyde Park.

**NEW PHILHARMONIC CONCERTS.—ST. JAMES'S**

**HALL.—PROGRAMME OF THE FIRST GRAND PUBLIC REHEARSAL**  
SATURDAY AFTERNOON, APRIL 22nd, and Grand Concert, WEDNESDAY EVENING, April  
28th. Part I.—Overture, "Der Fliegende Holländer" (first time of performance at  
these concerts); Wagner; Cantata, "The Glorious Moment" (for "The Praise of  
Music"), for orchestra, chorus, and solo voices (first time of performance at these  
concerts); soprano solo by Mdlle. De Wilhorst—Beethoven; Symphony in E flat,  
larghetto non troppo, allegro, adagio, scherzo, molto vivace, finale, presto—Gounod.  
Part II.—Concerto in C No. 1, pianoforte, Mr. Charles Hallé—Beethoven; Aria,  
Mdlle. De Wilhorst—Schubert; Pianoforte solos, a. Gavotte, B minor—Bach; 3.  
Harpichord lessons, Mr. Charles Hallé—Scarlatti; Chorus, with solo, "The Gipsy  
Life" (first time of performance at these concerts)—Schumann. Conductor—Pro-  
fessor WILDS, Mus. Doc.

Tickets, Area Stalls and first row of Balcony, for public rehearsal, 7s.; for the  
concert, 10s. 6d.; second and third rows of Balcony, 5s.; back of Balcony, 2s.;  
Admission, Area and Gallery, 1s.; to be had at Austin's office, St. James's Hall;  
at the office, St. George's Hall; 4, Langham Place, and at the Music-sellers.

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Her Royal Highness the Princess CHRISTIAN.

His Royal Highness the Duke of CAMBRIDGE.

President—The Earl of DUBLIN.

Principal—SIR W. STERNDALE BENNETT, M.A., D.C.L.

The EASTER TERM will COMMENCE on Monday, 24th April, and terminate  
on Saturday the 22nd July.

Candidates for admission can be examined at the Institution on Thursday, the 20th  
April, and every following Thursday at the same hour.

By order,

JOHN GILL, Secretary.

Royal Academy of Music,  
4, Tottenham Street, Hanover Square.

**ROYAL ACADEMY OF MUSIC.—Instituted 1822.—**

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His Royal Highness the Duke of CAMBRIDGE.

President—The Right Hon. the Earl of DUBLIN.

Principal—SIR W. STERNDALE BENNETT, M.A., D.C.L.

The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates  
will take place at the Institution, on Thursday Evening next, the 27th inst., com-  
mencing at 8 o'clock.

By order,

JOHN GILL, Secretary.

Royal Academy of Music,  
4, Tottenham Street, Hanover Square.

**MR. HENRY LESLIE'S CHOIR.—ST. JAMES'S HALL.**

—Fourth and last Subscription Concert, FRIDAY EVENING, APRIL 28th. Per-  
formance of Henry Leslie's Oratorio "IMMANUEL." Soloists—Mdlle. Tietjens,  
Mdlle. Patey, Masters Kennett, Steward, and Gould, Mr. Sims Reeves, Mr. Maas, Mr.  
Lewis Thomas. At the Organ, Mr. John C. Ward. Full band and chorus. Con-  
ductor—MR. HENRY LESLIE. To commence at Eight o'clock, and terminate about  
10.30.

Stalls (Numbered and reserved), 6s. Family Ticket (to admit Four), 21s. Bal-  
cony (Unreserved), 3s. Area (Unreserved), 2s. Gallery, 1s. Tickets of Lamborn  
Cock & Co., 62, New Bond Street; Mitchell, 33, Old Bond Street; Chappell & Co.,  
50, New Bond Street; Ollivier & Co., Old Bond Street; Keith, Prowse, & Co., 48,  
Chesapeake; A. Hays, 4, Royal Exchange Buildings; and at Austin's Ticket Office  
St. James's Hall.

**ROYAL ALBERT HALL.—SACRED HARMONIC**

**SOCIETY.**—Conductor—SIR MICHAEL COSTA. On WEDNESDAY, MAY 3rd, at  
the ROYAL ALBERT HALL, Kensington Gore, HAYDN'S "CREATION." Principal  
vocalists—Madame Lemmens-Sherrington, Mr. Vernon Rigby, and Mr. Lewis  
Thomas. Tickets, 3s., 5s., 7s., and 10s. 6d. each. Boxes to hold ten persons, Five  
Guineas; and five persons, 22 12s. 6d.; at 6, Exeter Hall.

**MADAME SIDNEY PRATTEN'S GUITAR RE-**

**CITALS** will take place in MAY and JUNE, under distinguished patronage,  
where she will play Selections from the compositions of Giuliani, Sor, Schulz,  
and her own. Further particulars will be announced.—38, Welbeck Street, Cavendish  
Square, W.

**PHILHARMONIC SOCIETY.—Conductor, Mr. W. G.**

**CUSINS.** MONDAY EVENING, APRIL 24th, ST. JAMES'S HALL, Eight o'clock.  
Haydn's Symphony (Grand No. 7); Concerto, G minor, for Pianoforte, Mdlle.  
Brandes—Mendelssohn; Overture, "Leonora"—Beethoven; Symphony, in D minor,  
composed expressly for the Society—Spohr; Overture, "Rienzi"—Wagner; Mdlle.  
Monbell and Signor Delle Sedie. Tickets, 10s. 6d., 7s., 5s., and 2s. 6d. Lamborn  
Cock & Co., 63, New Bond Street; Chappell's; Ollivier's; Mitchell's; Keith,  
Prowse & Hays; and Austin's Ticket Office, St. James's Hall.

**MISS PURDY** has the honour to announce that she

will give her FIRST MORNING CONCERT, on WEDNESDAY, MAY 3, at  
the Queen's Concert Rooms, Hanover Square, to commence at 3 o'clock. Stalls,  
half-a-guinea; unreserved seats, 5s.; to be obtained at Miss Purdy's residence, 33,  
Victoria Road, Kensington, W.; Lamborn Cock & Co.'s, 63, New Bond Street;  
Chappell's, 50, New Bond Street; Keith, Prowse, & Co.'s, Chesapeake; and A. Hay's,  
Royal Exchange.



**MR. SYDNEY SMITH'S FIRST PIANOFORTE RECITAL** at St. George's Hall, Langham Place, on WEDNESDAY AFTERNOON, APRIL 26th. Vocalist, Miss Annie Edmonds. Violin, Mr. Henry Holmes. Violoncello, Herr Daubert. Pianoforte, Mr. Sydney Smith. Accompanist, Herr Ganz. Tickets—Area Stalls, 7s.; Family Tickets for Four, £1 1s.; Balcony Stalls, 5s.; Family Tickets for Four, 15s.; Unreserved, 2s. 6d. To be had at Messrs. Ashdown & Parry's, Hanover Square; the Hall; and of Mr. Sydney Smith, 45, Blandford Square, N.W.

**MISS AGNES ZIMMERMANN'S EVENING CONCERT.** THURSDAY, April 27, Hanover Square Rooms. The programme will include her new sonata for pianoforte and violoncello. Artists—Herr Stockhausen, Mr. Henry Holmes, and Signor Plattl. Stalls, 10s. 6d.; tickets 5s. each; to be obtained of Miss Zimmermann, 13, Dorchester Place, Blandford Square; and at the Hanover Square Rooms.

#### REMOVAL.

**MADAME ARABELLA GODDARD** begs to inform her Pupils and Friends that she has REMOVED from Upper Wimpole Street to Ivy Lodge, 49, Finchley Road, St. John's Wood.

**MADAME RUDERSDORFF** begs to announce that she will RETURN to England, on Saturday, the 27th May, on the termination of her engagement at the Triennial Festival of the Handel and Haydn Society, to be held at Boston, in America, on the 9th, 10th, 11th, 12th, 13th, and 14th May next. All applications respecting Engagements to be made to Mr. George Dolby, 52, New Bond Street, London, W.

**MR. W. H. CUMMINGS** begs to announce that he will RETURN to England on Saturday, the 27th May, on the termination of his Engagement at the Triennial Festival of the Handel and Haydn Society, to be held at Boston, in America, on the 9th, 10th, 11th, 12th, 13th, and 14th May next. All applications respecting Engagements to be made to Mr. George Dolby, 52, New Bond Street, London, W.

**MR. ALFRED JAELL** will arrive in London about May 14th. Address to the care of Messrs. Erard, 18, Great Marlborough Street.

**MR. CHARLES STANTON** has REMOVED to 55, Berners Street.

#### REMOVAL.

**MR. FRANK ELMORE** begs to announce that he has REMOVED to 30, Colville Square, Notting Hill, W., where all letters respecting engagements for Oratorios, Concerts, and Lessons in Singing must be addressed.

#### REMOVAL.

**MADAME EMMELINE COLE** begs to announce that she has REMOVED to 41, Great Portland Street, Oxford Street, W.

#### PUPILS WANTED.

**A YOUNG GENTLEMAN**, aged 16, son of a late Professor of Music, is desirous of obtaining Pupils for instruction in the earlier branches of Pianoforte playing. Terms, Fifteen to Twenty Shillings per Quarter. Apply to Mr. L., 29, Mecklenburgh Square, W.C.

**MR. CHARLES STANTON** (Tenor) is open to Engagements for Concerts, Oratorio, and Opera.— 55, Berners Street, W.

#### "THE REASON WHY."

**MISS KATE MARIE NOTT** will sing "THE REASON WHY," composed by L. M. WATTS, at the Bromley Institute, on Monday Evening, April 24th.

#### SALLE DE LECTURE, 230, REGENT STREET.

**THE Manager** of the above Rooms begs to announce that the Hall, which is fitted with Sofa Stalls, etc., can be engaged every evening for Lectures, Soirées, Quartet parties, etc., on moderate terms. For particulars apply to the Manager.

**ORGAN FOR SALE.**—An entirely new Instrument built for a Church, but equally suitable for a Chapel, or a Public Hall. Width, 14 feet; depth, 10 feet; height, 20 feet; it has two fronts. For full particulars, apply, post paid, to J. ALEXANDER, 5, Union Road, Tufnell Park, N.

#### "I NAVIGANTI."

**MISS SOPHIE FERRARI, SIGNOR GARDONI,** and **HERR STOCKHAUSEN**, will sing HENRY SMART's admired Trio, "I NAVIGANTI" (The Mariners), at the Misses Ferrari's Concert, at the Hanover Square Rooms, Saturday Morning, April 29.

#### "MARINELLA."

**SIGNOR GARDONI** will sing RANDEGGER's new song, "MARINELLA," at the Misses Ferrari's Concert, at the Hanover Square Rooms, Saturday Morning, April 29.

#### WANTED.

**MUSICAL ASSISTANT.**—Wanted by the advertiser a Situation in Town or Country.—Address, L. F. H., 32, Albion Street, Hyde Park Square.

#### "ALICE, WHERE ART THOU?"

**MR. NORDBLOM** (principal tenor of Madame Parepa-Ross's Opera Troupe) will sing, by desire, the popular romance, "ALICE, WHERE ART THOU?" on Monday, the 15th May, at Madame Berger-Lascelle's Grand Evening Concert, Hanover Square.

**MR. J. STOCKHAUSEN** will arrive in London about April 23rd. For Lessons and Musical Parties, please to inquire at 3, Hanover Street, Hanover Square.

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**GEORGE PERREN'S New National Song, "OUR RIFLES ARE READY, HURRAH!"** will be sung by Mr. Yonghman every evening.—Metzler & Co., Great Marlborough Street. Free for 24 stamps.

**GEORGE PERREN'S New National Song, "OUR RIFLES ARE READY, HURRAH!"** will be sung by Mr. Reed Larwill at the Myddelton Hall, on the 26th inst. Free for 24 stamps. Metzler & Co., Great Marlborough Street.

**MR. GEORGE PERREN** will sing his New National Song, "OUR RIFLES ARE READY, HURRAH!" at Myddelton Hall, on April 25th, and at Canterbury Hall, April 27th. Also Sir Julius Benedict's new song, "HOW MANY." London: Duncan Davison & Co., 244, Regent Street. Free for 24 stamps.

#### BLUMENTHAL.

#### "LA RETRAITE,"

MARCHE POUR LE PIANOFORTE.

Par JACQUES BLUMENTHAL.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

#### ST. LEGER'S SONGS.

"**EILEEN BAWN**," "THY NAME," "VIVE LA COMPAGNIE," written and composed by Mr. and Mrs. St. Leger, were sung at the Grand Amateur Concert at Henlon, on Thursday evening, with great success.

Just Out,

**VARIATIONS on MENDELSSOHN'S "O HILLS, O VALES,"** by Mrs. MOUNSEY BARTHOLOMEW. Published by Novello, Ewer, & Co.

Published This Day,

#### "WINTER,"

SONG.

The Poetry by SHENSTONE.

The Music Composed and Dedicated to his Friend, C. H. HAWKINS, Esq.,

By C. SWINNERTON HEAP.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

#### "KING RENE'S DAUGHTER."

New Cantata for Female Voices, with Pianoforte Accompaniment.

Composed by HENRY SMART.

The words by FREDERICK ENOCH.

Price, in paper cover, 4s. nett; in cloth boards, 6s.

LAMBORN COCK & Co., 62 and 63, New Bond Street, Corner of Brook Street.

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SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio, Rondo brillante. Composed and Dedicated by permission to

MADAME ARABELLA GODDARD,

By BERNARD FAREBROTHER,

LONDON: LAMBORN COCK & Co., 63, New Bond Street, W.

**BRIGHTON CONCERT AGENTS,  
PIANOFORTE AND MUSICSELLERS,  
LYON & HALL,  
WARWICK MANSION.**

## HER MAJESTY'S OPERA.

Mr. Mapleson's term of partnership with Mr. Gye, at the Royal Italian Opera, having expired, he has again set up for himself at "Old Drury," which, in 1868, through the accommodating medium of Mr. Chatterton, offered him a welcome asylum after the destruction by fire, the year previous, of the old opera-house in the Haymarket. In 1869, our musical readers need scarcely be reminded, there was only one Italian opera, and that was jointly directed by Messrs. Gye and Mapleson at Covent Garden. In 1870 the co-directorship of Messrs. Gye and Mapleson continued; but a new and spirited opposition, conducted by Mr. George Wood, a gentleman well known in the musical world, again called attention to the fact that London was big enough, populous enough, and music-loving enough to support two operahouses. Mr. Wood, however, although he did much to make the season of his direction agreeably memorable in operatic annals, producing, among other things, unknown works by Mozart, Weber, and Herr Richard Wagner, seceded after one year's essay; and now we have Mr. Mapleson again. There is yet a very important change to note. Almost throughout Mr. Mapleson's career as operatic manager his musical director has been Signor Arditi, who even followed him to Covent Garden in 1869, and accepted what, for a man of his experience and great ability, could hardly have been the agreeable position of joint conductor with another. Why Mr. Mapleson in his new enterprise should be no longer associated with Signor Arditi is of course no affair of ours, nor is it a question for discussion here; but it would have been ungrateful to ignore under any circumstances the existence of one who, in a course of years, has achieved so much for genuine music by the revival of great masterpieces, too long neglected, as Signor Arditi achieved during his term of service at Her Majesty's Theatre. Happily, no one is likely to complain of the conductor Mr. Mapleson has been able to secure for his present undertaking, seeing that he has got the man who, by universal consent, is the greatest in Europe. Sir Michael Costa left the Royal Italian Opera in 1869, after having been its musical chief and director for two-and-twenty years—since its foundation in 1847. In stating this on the occasion of the opening of the theatre, under the "Coalition," we made no comments, limiting ourselves to a notice of the fact. Our business is not to speculate upon the policy of managers, but to inform the public of what is actually going on.

That Sir Michael Costa being director there would be a first-rate orchestra might have been taken for granted. The orchestra at Drury Lane is, indeed, in every department excellent—with M. Sauton and Mr. Weist Hill at the principal violin desk, and highly competent performers everywhere else. The chorus, too, is thoroughly efficient, and works well with the orchestra. Before proceeding to speak of the performance we may say, in a sentence, that the decorations of the interior of the theatre are precisely what they were under Mr. Wood's management last year. There is no alteration to speak of; and one touch of the hand of the renovator has effected all that was necessary to make every thing look as bright and fresh as though it had been newly constructed.

That on making his appearance in the orchestra Sir Michael Costa was greeted with a hearty and unanimous welcome will be easily believed. The great services this gentleman has rendered to art in our country are too universally known to need recounting; and whatever orchestra he may direct, whether in an operahouse or a concert-room, is distinguished by his presidency. How Sir Michael Costa is honoured and respected by those who work under him it is wholly unnecessary to say, nor can anyone be surprised at the fact that the members of his orchestra were conspicuous in the greeting that awaited him. The performance, in accordance with time-honoured custom, was prefaced by the National Anthem, in which chorus and orchestra took part. The curtain then drew up upon what has traditionally been denominated the "prologue" (or "*Introduzione*"), but which is, after all, neither more nor less than the *bona fide* first act of *Lucrezia Borgia*—a lyric drama so universally known in this country (as elsewhere), that to say one word about it in the abstract would be to record a story so often told that almost the youngest reader would naturally pass it over. A few words about the performance will suffice.

Among the three great tragic characters in modern Italian opera—Semiramide, Norma, and *Lucrezia*—with which, since the retirement of Grisi, Mdle. Tietjens has been publicly identified, we have always, despite the many fine points exhibited in the others, awarded, on the whole, a preference to her impersonation of *Lucrezia*. The music which Donizetti has allotted to his terrible heroine seems most evenly suited to her noble voice—which, by the way, has seldom been in better condition than it was on Saturday night. From the cavatina, "*Com'è bello*," in the first scene, where *Lucrezia* dwells with rapture on the sleeping form of her son, Gennaro, to the burst of remorseful anguish in the last, when, leaning over his prostrate corpse, she sang her very best; and what that best means all lovers of the opera are aware. The powerful dramatic situations—as for example when *Lucrezia* is first upbraided, then unmasked and insulted by the nobles; when, after having obtained a promise from the Duke to revenge the outrage on her family name, finding that the guilty person is Gennaro, she in vain entreats Alphonso to spare his life, and is ultimately compelled to administer the poisoned cup with her own hands; when she forces Gennaro to swallow the antidote; and, last not least, when, the agonized witness of his death-struggles, she gives tongue to the passionate appeal, "*M'odi, ah! m'odi*"—were as finely portrayed as at former time. Doubtless, Mdle. Tietjens put forth all her strength on the occasion—one of no small importance to herself and to the theatre of which she is the chief ornament. Her reception was of the warmest kind, and her uniformly admirable performance was enough to convince everybody that she appreciated it at its worth.

In Madame Trebelli-Bettini Mr. Mapleson possesses, among stage contraltos, the most legitimate successor of Alboni. The Maffeo Orsini of this accomplished artist is happily well known, and it need only be added that the famous drinking song in the Banquet-scene—"Il segreto per esser felici"—was declaimed and sung with Madame Trebelli's accustomed animation, being encored as a matter of course. Signor Vizzani, as things go, may be regarded as a fairly acceptable Gennaro. About the voice and artistic acquirements of this gentleman, only a recent acquisition to the Italian operatic stage, we see no reason to modify the opinions already expressed. Signor Vizzani, however, is young, and much as there remains for him to learn, he has plenty of time to learn it in. All depends upon himself. On Saturday he gave the familiar "*Di pescatore ignobile*" very well, and above all, with the simplicity which belongs to so unaffected a recital, and won an encore for the air usually interpolated in the opening scene of the last act. The Duke Alphonso of Signor Foli offers many striking points, though as a dramatic portraiture it leaves a good deal to wish. The fine voice of the young American *basso* always tells, however, in level passages; and this was the case on Saturday night, especially in the duet where the Duke is deaf to the solicitations of his wife on behalf of the offending Gennaro, and in the subsequent trio, "*Guai se ti sfugge un moto*," at the end of which Gennaro is invited to refresh himself with the Borgian wine. The trio was asked for again, but Sir Michael Costa, with a true instinct of propriety, would not allow the dramatic action to be arrested in a situation of such absorbing interest; and so the performance went on without interruption, and the vehement duet between *Lucrezia* and Gennaro, which brings the curtain down, had all the more effect. The subordinate characters were competently supported by Signors Rinaldini, Sinigaglia, Caravoglia, Casaboni, Celli, and Rocca—the last-named, from the Royal Italian Opera Buffa, playing the part of Gubetta, *Lucrezia's* wily Minister.

The orchestra, in a word, was absolutely perfect. The music of Donizetti in this particular opera does not greatly tax the resources of expert performers; but what was chiefly to be admired was the uniform precision with which every indication of the conductor's baton was obeyed, and the singular delicacy, as well as precision, of the accompaniments to all the vocal music. The performance throughout was received with high favour, and the principal singers were called for at the termination of every act. On the whole, it must be admitted that, though *Lucrezia Borgia* may be justly regarded as somewhat worn, the representation of Saturday was a promising "inauguration" of Mr. Mapleson's new undertaking.

*Lucrezia* was repeated on Tuesday. On Thursday Mdle.



Ilma di Murska made her first appearance, in *Linda di Chamouni*, with a new tenor, Mr. Bentham, as Carlo. Of this more in our next. The opera for to-night is *Norma*.

#### ROYAL ITALIAN OPERA.

Saturday—the first appearance of Madame Adelina Patti—as Mr. Gye's "gala night." As for years past, the house was crammed to the ceiling, and the enthusiasm of the audience was unbounded. The extraordinary popularity enjoyed by Madame Patti has been fairly earned. However richly endowed, she has never relied exclusively—as too often happens—upon natural gifts, labouring arduously, and with proportionate success, to make her exceptional genius subservient to the legitimate purposes of art. But on this point it would be supererogatory to dwell; Madame Patti's position, as the Malibran of our day, has for some time been recognized without dissent; and in no opera does she more worthily proclaim herself Malibran's successor than in the *Sonnambula*. Since Malibran's Amina no Amina has been seen at all comparable to the Amina of Madame Patti. But this, we need hardly say, was recognized by genuine connoisseurs from the beginning. Amina was the character in which the then mere child, Adelina Patti, first took operatic London by storm, in the year 1861; and Amina, notwithstanding her many subsequent triumphs on the boards of Covent Garden Theatre, remains, and, so long as she is able to support the character and execute the music as now, must still remain among the first, if not, indeed, the very first of her impersonations.

Without entering again into details with which our musical readers must be by this time so familiar, we may state that Madame Patti's performance on Saturday night, whether looked at from a musical or a dramatic point of view, was as consummate as on any previous occasion. The charm exercised of old was exercised again, and, if possible, with increased power. Passing by the first act, with the *cavatina*, "Come per me sereno," in which the affianced bride reveals, in eloquent tones, the fulness of her happiness to her most intimate companions, and also the scene of the Bedroom, where the poor sonnambulist is suddenly awakened to a sense of shame, of the cause of which she is wholly unconscious—a situation in which the imploring and impassioned earnestness of Amina is such that it becomes difficult to understand the stolid scepticism of Elvino—we arrive at the scene of the Mill, where Amina unwittingly, and at the same time convincingly, establishes her innocence. This from beginning to end was perfect. It would seem almost invidious to call attention to any particular phase of a performance so uniformly irreproachable; but if one point must be absolutely singled out from the rest, it is that touching and eloquent apostrophe to the faded bouquet—

"Ah non credea mirarti  
Si presto, o fiore!"

—in the course of her delivery of which Amina allows leaf by leaf to fall listlessly from her trembling hands. Rather breathed in subdued tones than vocally declaimed, this exquisite melody, coming from the lips of Madame Patti, was as pure and faultless an example of the subdued "cantilena," of which the old Italian school used to make so great an account, as anything that could well be imagined. The exultant sequel, "Ah non giunge"—when Amina, love and happiness once more her own, the wedding ring placed again on her finger, and Elvino—a rustic idiot, by the way, unworthy to look her in the face—again at her feet, was one of those marvels of brilliant and elaborate execution in which at the present time Madame Patti has scarcely a rival. The curtain fell, as it had fallen on the two preceding acts, amid rapturous applause and a unanimous call for the gifted artist, who had afforded to the audience such unequivocal delight. In short, Madame Patti's return to us was a new triumph for one accustomed to triumphs.

Signor Mongini played Elvino, and sang the music as he has been accustomed to sing it ever since we have known him, giving the audience during his delivery of the famous "Tutto è sciolto," and its no less famous pendant, "Ah perchè non posso odiarti?" an opportunity of witnessing, in Madame Patti's portrayal of the despair of Amina, one of the most expressive

pieces of acting, by means of gesture and facial expression alone, witnessed since that of Rachael in the great scene of *Les Horaces*, while the combat between the Horatii and the Curiatii is being described, step by step, before the unhappy Camille. In such situations Madame Patti shows herself a greater actress even than she is a singer. The part of Lisa was undertaken by Mdle. Madigan, that of Teresa by Mdle. Anese, and that of Count Rodolpho by Signor Bagagiolo. The performance generally was extremely good. Signor Vianesi conducted in the orchestra.

*Faust* was repeated on Monday. On Tuesday the *Puritani* was given, with Madame Patti as Elvira; and on Thursday we had *Il Flauto Magico*, with Mdle. Lucca as Pamina. (Of these in our next.) To-night the *Barbiere* for Signor Mario's first appearance.

#### ROYAL ALBERT HALL.

The second of the model concerts projected by the Society of Arts, on behalf of a fund which shall aid in establishing a "National Training School for Music," was given on Wednesday night in this spacious and imposing building. So far as we were able to judge, although the hall could have accommodated a vast number more persons, the attendance was larger than at the first concert, when there were nearly 5000 visitors. Bearing in mind the excellent object avowed by the promoters of these concerts, and with a wish to afford our musical readers generally a notion of the sort of entertainment considered fittest for the purpose, we again subjoin the programme in full:—

##### PART I.

Overture—"Ruy Blas" ...	Mendelssohn.
Duet—"Giorno d'orrore" (Semiramide) ...	Rossini.
Allegretto—Symphony, No. 7 ...	Beethoven.
Aria—"Ah, rendimi quel Cor" ...	Francesco Rossi, 1686.
Overture—"Semiramide" ...	Rossini.

##### PART II.

Overture—"Ruler of the Spirits" ...	Weber.
Scena—"Softly Sighs" (Der Freischütz) ...	Weber.
Solo, Ophicleide—"Oh, Raddier than the Cherry" (Acis and Galatea) ...	Handel.
Duet—"Dolce Conforto" (Il Giuramento) ...	Mercadante.
Overture—"Zampa" ...	Herold.

Conductor—Sir Michael Costa.

The singers were Mdle. Natalie Carola and Miss Enriquez; the solo instrumental performer was Mr. Hughes, for many years one of the most distinguished members of the orchestras which Sir Michael Costa has been in the habit of directing. If the above selection was of Sir Michael's own making, we can only judge of it as we judged of its precursor, on April 12. It may fairly be regarded, like that, as an experimental programme, further to test the musical capabilities of Albert Hall, and, as such, irreproachable. The effect differed little, if at all, from the effect noted on the first occasion. What was found good then was found good now, and as much may be said of that which was found indifferent.

In our opinion the performances in the new Hall should now be allowed to proceed unquestioned until some definite result is obtained. It is of little use to go on criticizing in detail faults and shortcomings for which time alone can devise the needful remedy. With so vast a structure to deal with, nothing of material consequence can possibly be effected within the short interval of a week; whereas the longer the experience, the better chance there will be of getting nearer to the desired perfection. Meanwhile the concerts now given by the Society of Arts are attractive of their kind, and will doubtless be listened to with more and more satisfaction as one succeeds another.

The orchestral pieces in Wednesday night's programme, with one exception, were heard with the same apparent indifference as was remarked at the first concert, eight days since. Mendelssohn's fiery *Ruy Blas*, and Weber's not less fiery *Ruler of the Spirits*, which, at ordinary concerts in ordinary places, if well executed rarely fail to raise the enthusiasm of a musical audience, were scarcely applauded at all; while the wonderful *allegretto* in A minor from Beethoven's "No. 7" passed almost literally unheeded. About the unlikelihood of such works as elaborate orchestral symphonies ever under any circumstances being heard to advantage at Albert Hall we cannot help entertaining a strong conviction.

tion. With such thoroughly dramatic overtures, however, as the two we have named the case is very different; and there is no knowing what improvements may be contrived in this direction by persistent experiment and research. The overture which did succeed in rousing the audience on Wednesday night, and in extorting an "encore" which, though by no means unanimous, Sir M. Costa thought proper to accede to, was Rossini's *Semiramide*. A great many of the most noticeable passages in this brilliant piece came out with unaccustomed distinctness. The repetition of the overture afforded an opportunity of judging of its effect from several parts of the hall; and it may be accepted as a sign of promise that what sounded best in the Amphitheatre also sounded best in the Balcony, and in the Picture Gallery above the Balcony. The melody for horns and bassoon, in the *andante*; the "pizzicato" accompaniment of strings, when the melody is taken up by the "wood"; the violins in the melodious theme of the *allegro*; the passages for various wood instruments when the second theme, in triplets, is heard; the *crescendo*, each time of its occurrence; and other points, were so effective in comparison with what had gone before as fully to account for the unusual applause and the special tribute paid to Sir Michael Costa as he retired from the platform.

The marked success of the evening, however, was obtained by Mr. Hughes, who, accompanied by the orchestra, played Handel's "O ruddier than the cherry," with its introductory recitative, on the ophicleide, and played it admirably. That every note coming from the Polyphemus of musical instruments was heard in every part of the building may be easily imagined. Mr. Hughes was enthusiastically applauded and encored, and may justly be said to have carried off a chief share of the honours of the evening. The *obbligato* for piccolo, so characteristic a feature of the accompaniment to this famous song, was also played in first-rate style by a gentleman whom we were unable to recognize from the place where we were situated.

The vocal music, except the great *scena* from *Der Freischütz*, which earned loud applause, and a "recall," for Mlle. Carola, was hardly suited to the occasion. Miss Enriquez gave the old air of Francesco Rossi in her best manner; but the tranquil and melodious duet from *Semiramide* created little or no impression.

The members of the Sacred Harmonic Society commenced a series of four oratorio performances here, the other evening, under the direction of Sir Michael Costa. The oratorio was *Elijah*. The *Creation* is very shortly to follow. The performance of Haydn's masterpiece will give occasion for a word or two about the effect of sacred choral music in the Albert Hall. We confess to have greater hopes in this direction than in that of purely orchestral music; and the texture of Haydn's oratorio being so much less elaborate than that of Mendelssohn, the opportunity thus afforded of comparing the two may help to a fairer general conclusion.

HOMBURG.—Mesdames Patti and Trebelli are engaged as *prime donne* of the Italian operatic company. The former lady will receive forty thousand francs for ten performances.

BERLIN.—Although during the last winter Mars has absorbed much of our time and attention, we nevertheless did not neglect our duties to Apollo and his Muse, for which the number of concerts we had, afford sufficient proofs. Amongst the younger aspirants to musical fame we have much pleasure to mention the great success of Fraulein Ottilie Lichterfeld, a highly talented pianist, and Herr Spohr, nephew of the celebrated Dr. L. Spohr.—Fraulein Lichterfeld recently gave a *matinée* in which she was assisted by Frau Sachmann-Wagner, and several members of the Royal Chapel, and also played at the musical *soirée* in the Royal Schauspielhaus, where, according to the musical report of the *Kreuz-Zeitung* she met with a most flattering reception, her poetical interpretation and expressive playing being specially commented upon. Herr Spohr, who on many previous occasions proved himself a very distinguished violinist, and worthy successor of his celebrated uncle, has just finished a *cyclus* of these quartet *soirées* which he gave in conjunction with Messrs Hellmich, Schulz, and Rohne, who, like himself, are members of the Chapel Royal; these quartet *soirées* have been highly successful. Richard Wüerst says about them in the *Berliner Fremdenblatt*, and especially in reference to Mendelssohn's Op. 44, in E flat:—"This was not only perfection in a technical sense, but also an ideal *ensemble* according to the master's intentions. We hope to meet these four artists again next winter on the same field, which during the last winter has been a field of honour for them."—*Correspondent*.

## MUSIC AT BERLIN.

(From a Correspondent.)

Herr Bernhard Hopfer's opera, *Frithjof* is in active rehearsal at the Operahouse, which, by the way, is still epithetized as "Royal," despite the elevation of the King to the Imperial dignity. The following retrospective glance of what was done at this theatre from the 1st October to the 31st December, 1870, is taken from the *Staats Anzeiger*. Besides Richard Wagner's grand operas, *Die Meistersinger*, *Lohengrin*, *Rienzi*, and *Tannhäuser*, and Meyerbeer's *Huguenots*, the management gave the classical operas of Beethoven and Gluck, new life being imparted to the latter's *Armide* and *Iphigenie in Aulis*. Then came Mozart's *Don Juan*, *Zauberflöte*, and *Figaro's Hochzeit*, the last being selected for the benefit of Herr Krause, on his ceasing to be a member of the company. While grand French opera was represented by Auber's *Muette*, and Italian opera by Verdi's *Trovatore*, the romantic school was not forgotten, both *Margrethe*, and *Romeo und Julie*, by M. Gounod, having been performed. These operas, in the more elevated style, were varied by light operas with dialogue (*Spielopern*), such as Donizetti's *Elisire d'Amore*; Auber's *Diamants de la Couronne*, *Maçon*, and *Fra Diavolo*; Rossini's *Barbiere*; Lortzing's *Czar und Zimmermann*; a revival in this branch of opera was *Die beiden Schützen*, by the last-named composer, a piece which by its subject, and the couplets distributed through it here and there, is very appropriate at this particular moment. Of Weber, there was only one work given, but that was his best, namely, *Der Freischütz*; of Bellini we had *Norma*, and of Verdi *La Traviata*, each repeated once; lastly, there was one performance of Herr von Flotow's *Martha*. In addition to the ballet of *Flick und Flock*, embellished with new pictures adapted to the times; *Fantasia*; and smaller choreographic works, the management included in its programme some grand dramas, of which we may mention *Struensee*, by Michael Beer; *Faust*, by Goethe; Schiller's *Wilhelm Tell*; and Shakspeare's *Midsummer Night's Dream*, with Mendelssohn's music.

Two patriotic concerts given on the 29th October and 16th November by the Royal Chapel, with the co-operation of large choruses, under the direction of Herren Eckert and Taubert, occupy an honourable place among the various musical performances got up for charitable purposes during the war. The first especially brought in a large sum, and, moreover, by the performance of the Ninth Symphony, and of Schiller's ode, "An die Freude," served to remind the audience of the hundredth anniversary of Beethoven's birthday, which was universally kept on the 17th December. This event was duly observed on two successive days, both at the Theatre Royal, and at the Operahouse; at the former by Goethe's *Egmont*, with Beethoven's music, and at the latter by *Fidelio*, Beethoven's only creation in this branch of the art. Of the numerous performances—the sum total was seventy-four—there were four of a new opera by Herr Bernhard Scholz. It bears the title of *Ziethen'sche Husaren*. After being given in Breslau, Ham-burgh, and Leipsic, it was first produced at the Royal Operahouse on the 4th October, and within a short period repeated three times. The story, which has been put into its present shape by Herr Th. Rehbaum, belongs to the time of Friedrich II. It is founded on an anecdote replete with patriotic feeling, and, from its martial character, has much that fits it for the present time.

Herr Richard Wagner and his wife will take this capital on their way home from Leipsic at the end of the month. Herr Wagner has asked the Academy, of which he is a member, for permission to give a lecture "On the Purpose of Opera." Of course, the lecture will be published in the shape of a book. The publication of the "Kaisermarsch" was announced for the 14th inst. The pianoforte arrangement for two hands is by Herr Tausig; that for four hands, by Herr Ulrich; and that for eight hands by Herr Horn. The arrangement for military bands is by Herr Wieprecht. The march will be first publicly performed here under the direction of Herr Bilse.

OKERAMMERGAU.—The performances of the Passion Plays, or Mysteries, interrupted last year by the war, will be resumed and continued on the 24th of June; the 2nd, 9th, 16th, 25th, and 30th July; the 6th, 14th, 20th, and 27th August; and the 3rd, 9th, 17th, and 24th September.

## MUSIC AT THE ALBERT HALL.

In any consideration of this subject it is important to remember the conditions under which the building is offered to the London public as a grand temple of musical art. Those conditions may be related to things of a mundane and very ordinary character—omnibuses and sixpence-a-mile cab fares for example—but such is life. The spirit of man is a grand thing, and in imagination can lift itself to the empyrean with more ease than Lulu springs to her lofty perch. Unfortunately, however, there is a body to be considered which weighs so many pounds avoirdupois, and has to be moved about laboriously from place to place. Were it not for this "mortal coil," this burden of the flesh, it would matter little whether our art-temples stood at Charing Cross, or in the middle of the Sahara. But under actual circumstances it matters very much. What is the good of opening the Albert Hall doors to a man who lives at Islington, Whitechapel, or Peckham? He cannot enter them and be cultured, unless his body is conveyed across the intervening space; and, hence, the question arises whether the vast mass of Londoners, to whom Kensington Gore is a distant settlement, care enough for the culture there offered, or any sufficiently conscious of its superiority over that which lies nearer, to make the necessary journey. Here, we fancy, is the "rift within the lute" which threatens to silence Albert Hall music. The officials of South Kensington are sanguine men, and may decline to see it; but it nevertheless remains visible to all other eyes. Nothing else could reasonably be expected, for Londoners have to get over distances enough in pursuit of their daily avocations, and do not care to make a long journey to a not very accessible suburb in pursuit of pleasure. It avails little to cite the case of the Crystal Palace. The Sydenham building gives few evening entertainments; it is rather a combination of attractions adapted for the holiday-maker than for the amateur of a particular art, and it can be reached with ease and speed. In none of these things does the Crystal Palace resemble the Albert Hall, which is simply, from a musical point of view, a huge concert-room, built as far away from concert-goers as possible. How success can attend it under circumstances so adverse is a puzzle. True, the public—a many-headed monster of capricious habits—may back up the Albert Hall at any sacrifice. But such a contingency is remote, and in the ordinary course of things the big edifice at Kensington Gore will rank among gigantic failures.

Was there a foreshadowing of the result just mentioned at the first concert given by the Society of Arts last Wednesday evening week? We might reasonably have expected a crowded attendance upon the first performance in a building so much discussed, and so recently opened under conditions which gave it almost national importance—these things, be it observed, acting quite independently of the object of the gathering, the status of the performers, and the excellence of the music. Yet, though the Albert Hall was thrown open to the general public for the first time, though the echoes of loyal voices had barely died away in the vast interior, though an influential Society put forth its utmost strength in furtherance of the cause, though Madame Arabella Goddard, Madame Sherrington, M. Sainton and Mr. Cummings appeared—to say nothing of Sir M. Costa and his orchestra—and though the music chosen was popular not less than classical, the hall was hardly three-parts filled. Indeed, when the concert began, the interior offered a most depressing spectacle; the eye ranging over acres of empty benches, which were made to appear more desolate by the few atoms of cheerless humanity scattered here and there. Presently, it is true, an audience assembled to the extent above indicated, but at no time was the place full enough to remove the sensation of emptiness. Surely this result is ominous as regards the future, and tends to justify the fears of those who have all along anticipated the non-success of an over-sanguine enterprise.

But worse remains to be told. When the reporters of the Royal inauguration complained of the too lively echo of the hall, Colonel Scott came to the rescue with a very explicit statement about the faulty *velarium*, a bad arrangement of which led to the phenomenon so disagreeably obvious. It was expected, therefore, that the clever engineer officer had rectified his error in the interval, especially as a new *velarium* struck the eye of the visitor last Wednesday week by its appropriate design and elegant appearance. It was soon clear, however, that the Albert Hall echo is as much alive as ever it was. It flung back the loud notes of the orchestra with a power which almost stifled the details of instrumentation, and it mocked the voices of the singers with an effect which would have been ludicrous had it not been annoying. Colonel Scott must go to work again, if he would have musical performances in the hall made enduring; but if no better success attend him in the future than in the past, there is an end of the place as a place for music.

THADDEUS EGG.

HAMBURG.—Herr B. A. Heramnn will resume the management of the Stadttheater on the 1st May, but the season will not commence till the 1st September.

## FUNERAL OF JOHN BALSIR CHATTERTON.

The remains of the late lamented harpist were buried in the family vault, Kensal Green, on Friday, the 14th inst., and were followed to the grave by a numerous concourse of people. Besides the mourning coaches, the carriages of several private friends were in attendance. An interesting circumstance happened, when the clergyman was reading our beautiful service for the dead, at the grave. A little robin perched upon a tree, close by, and began singing most sweetly; the louder the reverend gentlemen read, the louder the little feathered songster warbled, until the clergyman came to that part of the service, "Ashes to ashes, dust to dust," when it flew away, and was lost to view. Perhaps it might be acceptable to some of our musical readers to know that the blue enamelled harp Mr. Chatterton generally played on in public, was the celebrated harp that gained the prize at the Great Exhibition of 1851, and was presented to him by Monsieur Piere Erard.

On the coffin there was a beautiful wreath of white flowers, chiefly camellias and hyacinths, woven by one of his favourite pupils, and many of his lady pupils threw bouquets upon the coffin, on its being lowered in the grave. The chief mourners were Messrs. Algernon Chatterton, son of the deceased; Edward and Frederic, his brothers, and Frederic Balsir, his nephew (the lessee of Drury Lane Theatre). Among those who followed were Sir William Sterndale Bennett, Messrs. W. H. Holmes, F. B. Jewson, W. G. Cousins, Stanley Lucas, George Forbes, Lamborn Cock, Hutchings, Frank Romer, Walter Lacy, H. J. St. Leger, Dr. Goddard, W. C. Levey, and many of the pupils of the lamented professor.

## LIVERPOOL PHILHARMONIC SOCIETY.

The sixth concert of this society took place last night. Considerable interest was awakened by the engagement of Mdlle. Sessi, and there was a large attendance. Mdlle. Sessi's selection was devoid of novelty, the principal solo being Verdi's "Ah fors'è lui." Signor Baggiolo was heard to advantage in Donizetti's "Vieni la mia vendetta," and with Mdlle. Sessi in a duet from *Les Huguenots* and "Crudel perche!"

The band played the larger pieces in commendable style, especially Beethoven's First Symphony. The overtures to *Lurline* and *Der Freischütz* were given with admirable spirit, as also was M. Gounod's new *saltarello*. The choral features of the concert call for no special remark.

Sir Julius Benedict, who made his first appearance here since that title was conferred upon him, was received with a warmth, both by the audience and the performers, which showed how highly his personal and artistic qualities are esteemed in Liverpool. We understand that the formal congratulations of the members were presented to Sir Julius at the rehearsal on the previous evening, along with a handsome address on vellum, signed by the practical members. In the course of his speech in acknowledgment, Sir Julius mentioned that M. Gounod had written to him expressing his complete satisfaction with the recent performance of his *Mas* by the society—a satisfaction which we ourselves humbly but not less cordially endorse to the full.—*Courier*.

## GAIETY THEATRE.

The production of Lortzing's *Czar und Zimmermann* at the above theatre, on Saturday last, is an event worthy of special note, because indicative of a desire to explore the works of composers who, though below the first rank, have produced much that should not be allowed to die. We are glad to see that the enterprise is thus far a success; a result, easily anticipated, however, by those acquainted with Lortzing's pleasant music and ingenious plot. The performance reflects great credit upon the principal artists engaged; Miss Blanche Cole, Mr. C. Lyall, and Mr. Aynsley Cooke being particularly successful. Of Mr. Santley as the Czar, much might be written wholly in praise; but we reserve a notice of his impersonation, till the time when due attention can be paid to the opera itself.

BRUSSELS.—At the one performance given by Madame Patti, on her road to London, the Théâtre de la Monnaie was crowded to overflowing, though the stalls were raised to 20 francs each, and a seat in the gallery (*paradis*) cost 40 sous. The receipts amounted to the large sum of 16,000 francs. His Majesty was present. The evening after this phenomenal performance, the house presented a very different appearance, being nearly half empty, though the bills announced a new two-act opera, *La Jeunesse de Grétry*, the libretto written by a young Belgian author, and the music contributed by a young Belgian composer. Despite of the nationality of its parents, *La Jeunesse de Grétry* proved a most unmistakable fiasco.—M. Charles Hanssens died here on the 8th April. He was born at Ghent on the 10th July, 1802.



## "SECTARIANISM IN MUSIC."

To the Editor of the "Musical World."

Sir,—As my name and that of the musical method which I have endeavoured to develop from Miss Glover's first principles are mentioned in the leading article reprinted from the *Daily Telegraph* in your last number, I hope you will kindly allow me to make two explanations.

First, it is a mistake to suppose that the friends who have acted with me seek to obtain the slightest sectarian advantage from the State in favour of the Tonic Sol-fa method. In the recent movements, both in Parliament and out of it, we found ourselves in fellowship with the earnest promoters of music in education belonging to all musical schools. I thank you for the testimony you bear to the earnestness and zeal which was shown on this occasion. It should also be remembered that we have never asked from the Government anything but a recognition on equal terms. If in this fair race other methods do not compete with us successfully, are we on that account to be called sectarian?

Second, although it is natural for one unacquainted with our musical movement to suppose that the adoption of our method would lessen the intelligent use of the established notation, nothing can in practice be further from the fact. In our scheme of pupils' certificates nearly all after the elementary are taken in connection with the common notation. I can say, without fear of contradiction, that our method is now teaching more persons to read at sight from the common notation than any other method in England. The reason is this, that a notation (like for example the Roman notation of number or the old notation of chemistry), which may be puzzling to a student of the elements of any science, becomes perfectly easy when once the science itself is understood. Educationists are quite familiar with this principle in other branches of instruction. While children are at school let it be enough that they learn to sing. I am anxious to see music taught. I am not anxious about notations. Having had some experience in other branches of education besides that of music, and having studied and tested many methods of teaching many things, I come strongly to the conclusion that the safest and best plan for the Government is to pay by results, and not by methods.—I am, Sir, truly yours,

JOHN CURWEN.

Plains, April 11th.

## MANNERS.

To the Editor of the "Musical World."

Sir,—The commencement of another opera season is a fitting opportunity to re-ventilate a nuisance that has certainly increased of late years, and has become most offensive to all who go to the opera to hear the music. I allude to the too prevalent habit of talking aloud during the performance. It is quite wonderful how persons, even some who are otherwise well-bred, fail to see the exceeding rudeness of this habit; but that it is so is easy to demonstrate, for surely the chief characteristic of ladies and gentlemen is to be courteous towards and to consider the comfort and enjoyment of, those in whose society they are thrown. It is bad enough for a regular opera-goer, being also a lover of music, to have the enjoyment of some of his or her favourite pieces marred by the loud conversation of neighbours; but more especially hard is it on those whose opportunities of hearing an opera are but few in the course of a season. I remember a very gross case some few years ago, when I was in the stalls with a lady a passionate lover of music, whose sole opportunity it was during that year of hearing her favourite opera, *Don Giovanni*. During the overture, and a great part of the first act, our ears, instead of being allowed to take in the lovely music unalloyed, were forced to take it adulterated with inane twaddle as to the dress worn by Lady Tompkins, or the good looks of the Misses Dumpkins, in the grand tier. The particular grossness of the case was that my remonstrance to the gentleman (!) of the party offending was met by a decided refusal to cease chattering!

There are other acts which have come to be almost matters of course to many people, but which in fact are in very bad taste. Such are the entering or leaving the stalls during the time of performance, greatly to the annoyance of those whose thoughts are intent on the music. To have the entrance doors closed after the commencement of the opera and opened only between the acts would, perhaps, be a too startling, though a most wholesome, reform; but may not the lovers of music, at any rate, appeal to the general good taste to pronounce it an act of *gaulerie* to disturb the audience by such proceedings?

I am sorry to say these remarks apply also to most of the great concerts as well as to the operas. Is it not time for such "wild" manners to be "softened"?—Yours faithfully,

AUDITOR.

WIESBADEN.—The administration of the Kurhaus have engaged Herr Keler Dela's band for the approaching summer season.

## ORGAN NEWS.

Description of the organ erected in Bacup Congregational Church, by Messrs. Foster & Andrews, of Hull:—

## GREAT ORGAN—(CC to G).

1. Open Diapason .....	Metal 8 56	7. Twelfth .....	Metal 2 56
2. Violin Diapason .....	Metal 8 56	8. Fifteenth .....	Metal 2 56
3. Dulciana .....	Metal 8 56	9. Mixture (3 Ranks) .....	Metal — 168
4. Stopped Diapason .....	Metal 8 56	10. Trumpet .....	Metal 8 56
5. Principal .....	Metal 4 56		
6. Harmonic Flute .....	Metal 4 56		672

## SWELL ORGAN—(CC to G).

11. Lieblich Bordun .....	Metal 16 56	17. Mixture (5 ranks) .....	Metal — 280
12. Open Diapason .....	Wood and 8 56	18. Cornopean .....	Metal 8 56
13. Metal .....	8 56	19. Oboe .....	Metal 8 56
14. Salicional (12 closed) .....	Metal 8 56	20. Clarion .....	Metal 4 56
15. Hohlflute (12 closed) .....	Wood 8 56		
16. Principal .....	Metal 4 56		784
16. Flageolet .....	Wood 2 56		

## PEDAL ORGAN—(CCC to F).

21. Open Diapason .....	Wood 16 30	22. Bourdon .....	Wood 16 30
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## COUPLERS.

23. Swell to Great	25. Great to Pedals
24. Swell to Pedals	26. Swell Sub-Octave

Three Composition Pedals to Great Organ. Two Composition Pedals to Swell Organ. Total—26 registers, and 1,516 pipes.

The case, which is impost high, is of a neat design, stained and varnished. The front pipes, 33 in number, are decorated in gold and colours. The key-board is fitted in walnut-wood, and beautifully finished. The whole of the internal fittings are of the best workmanship, and on the most improved principle. The scale of the pipes is full, and in proportion of one in eight, as arranged by Professor Töper, of Weimar, which obviates weakness in the trebles. The wind pressure is supplied by one of Duncan's patent double-action hydraulic engines, with distinct feeders.

## ALBERT HALL ACOUSTICS.

The *Daily News* gives a very decided opinion on the above subject, and says:—

"Inconvenient, and in many respects objectionable, as may be the great room in the Strand, it is far more fit for musical purposes than the immense structure at South Kensington. Not one of the many hundreds of the audience contained by the former building, in whatever part thereof, but can hear with similar distinctness the sounds produced by combined numbers, or those proceeding from solo performers; whereas, in the Royal Albert Hall, each division of the eight thousand visitors expected to fill its vast interior, experiences a different result, according to which of the numerous compartments is occupied by the hearers. This, however, which ought to be a matter of fact rather than opinion, is disputed by some. For ourselves, three separate hearings, from very different positions, have manifested reverberations, and a general effect of dispersion of sound, which largely interfere with that clearness and those refinements which should be essentials in musical performance; and the more so in a case like this, where such high purposes and such special excellence are assumed. Many instances might be given *à propos* of the performance of *Elizaj*; among others having been the confused effect of the elaborate orchestral accompaniments to the choros, 'Baal, hear and answer; and in some verbal passages in the recitatives. Doubtless some counteracting effect has been gained by the *velarium* which has been put up; but much remains yet to be done, if it be possible, before this gigantic Hall can be considered as fitted for musical purposes, otherwise than incidentally on special festival occasions, when broad masses of sound, rather than refinements in detail, are the essentials."

FLORENCE.—A musical association called *La Società Fiorentina Orfeo*, with Prince Corsini at its head, has been established for the purpose of performing the best works, especially classical symphonies and overtures, by Italian and other masters. The orchestra, consisting of one hundred performers, will be under the direction of the Cavaliere Emmanuel Brizzi. The Society will offer, also, an annual prize for the best original instrumental composition.

MUNICH.—*Der Paria*, a highly poetical one-act tragedy, by Michael Beer, the talented brother of the composer of *Les Huguenots*, has, by the King's express command, been put into rehearsal.—The ten years' engagement made two years ago between the management of the Theatre Royal and the tenor, Herr Bachmann, who was to receive an exceeding large salary for his services—principally in Herr Wagner's operas—has been cancelled, in consequence of the gentleman's losing his voice shortly after signing the engagement. In consideration of his consenting to this measure, Herr Bachmann has received a large sum by way of indemnification.

## CRYSTAL PALACE CONCERTS.

SATURDAY, APRIL 29, 1871.

FIRST PERFORMANCE OF

## "FAIR ROSAMOND,"

A DRAMATIC CANTATA,

Written by FREDERICK E. WEATHERLY.

THE MUSIC COMPOSED BY

JOSEPH L. ROECKL.

Principal Characters by

Madame LEMMENS-SHERRINGTON.

Miss HELEN D'ALTON.

Mr. SIMS REEVES.

Signor FOLI.

Full Orchestra and Chorus.

The following Numbers from "Fair Rosamond," are published separately:—

- No. 2.—AIR, "When I have dole, sweet maiden" ..... 4 0  
Sung by Mr. SIMS REEVES.
- No. 6.—"THE LULLABY," arranged as a Duet for  
Soprano and Contralto ..... 4 0
- No. 7.—ROSAMOND'S SONG, "Lilie's ta'en from  
loving hands" ..... 4 0  
Sung by Miss HELEN D'ALTON.
- No. 10.—AIR, "The long years slowly come and go..... 4 0  
Sung by Mr. SIMS REEVES.
- ROSAMOND'S SONG. Transcribed for the Pianoforte  
by JULES DE SIVRAI ..... 3 0

LONDON:

HUTCHINGS &amp; ROMER,

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And of all Musicsellers in Town and Country.

## ST. JAMES'S HALL,

REGENT STREET AND PICCADILLY.

## MR. CHARLES HALLÉ'S

## Pianoforte Recitals.

MR. CHARLES HALLE has the honour to announce that his ELEVENTH SERIES OF PIANOFORTE RECITALS will take place on the following Afternoons:—

FRIDAY, May 5,  
FRIDAY, May 12,  
FRIDAY, May 19,  
FRIDAY, May 26,

FRIDAY, June 2,  
FRIDAY, June 9,  
THURSDAY June 15,  
THURSDAY June 22.

The scheme of the forthcoming series of "Recitals," although admitting new matter, will in no way differ from the spirit of those which the aristocracy and the general musical public have hitherto so liberally supported. The sonatas for Pianoforte and Violin of Beethoven, like every cycle of compositions bequeathed to the world by that great master—orchestral symphonies, string quartets, solo pianoforte sonatas, &c.—range from the period of his earliest career to the period of his ripe maturity, and thus offer a more or less complete epitome of his artistic life. The three sonatas dedicated to Salieri, from whom Beethoven is supposed to have received some advice in the art of dramatic composition, whenever they may have been actually written, were first published in the winter of 1798-99, when their author was under 30 years of age; while the single Sonata, in G, Op. 96, dedicated to the Archduke Rodolphe, appeared more than ten years later, when Beethoven had produced his two greatest pianoforte concertos (Nos. 4 and 5), his 10th and 11th string quartets, his 8th and 6th symphonies (the C minor and the "Pastoral"), and almost immediately before his last and greatest trio for pianoforte, violin, and violoncello (the one in B flat, Op. 97)—in the very zenith, that is to say, of his creative power.

It is Mr. Hallé's intention to give during the forthcoming series of Recitals, the ten sonatas for Pianoforte and Violin of Beethoven, in the chronological order of their production. Two sonatas for the same instruments are to be introduced at each Recital. The remaining six sonatas will, therefore, include the sonata in F minor of Mendelssohn (Op. 5)—his only published work of the kind, though two others, in D minor and F (the last composed as late as 1838), as well as a sonata in C minor, for pianoforte and tenor, are known to exist in MS.; the two sonatas of Schumann: Dussek's sonata in B flat; and two sonatas by Mozart. For these combined performances, Mr. Hallé has had the advantage of securing the invaluable co-operation of Madame Norman Néuda.

The solo pianoforte pieces to be performed by Mr. Hallé will be selected from works of acknowledged masters, in all schools—from J. S. Bach and Handel, to Weber, Schubert, Chopin, Bennett, and their most renowned contemporaries. It is hoped that this variety may sustain the repute of the programmes, as it will surely enrich them, by opening up new sources of interest for the consideration of earnest amateurs, who desire to perfect their knowledge and experience, by making themselves acquainted with all styles of pianoforte music which, after their manner, legibly uphold the dignity and purity of art.

The programmes will, as on previous occasions, consist of as many pieces as may limit the duration of the performance to two hours—from Three o'Clock to Five, P.M. Descriptions, analytical and historical, of the various pieces will, as usual, form part of the programmes.

## PRICES OF ADMISSION.

	For the Series. Single Ticket.			
	£	s.	d.	
SOFA STALLS, numbered and reserved ...	2	2	0	0 7 0
BALCONY ...	1	1	0	0 3 0
AREA ...	0	1	0	0 1 0

Subscriptions received at CHAPPELL & Co.'s 50, New Bond Street; MITCHELL'S 33, Old Bond Street; OLLIVIER'S, 39, Old Bond Street; KEITH, PROWSE, & Co.'s, 48, Cheapside; HAY'S, 4, Royal Exchange Buildings; AUSTIN'S Ticket Office, 28, Piccadilly; and by Mr. CHARLES HALLE, 11, Mansfield Street, Cavendish Square. Subscribers wishing their Seats reserved are requested to notify their intention to Messrs. CHAPPELL & Co. on or before Monday, May 1.

## DEATHS.

On April 8th, at Brussels, M. CHARLES LOUIS HANSEENS, President of the Association of Musical Artists, and for a long time conductor of the orchestra of the Théâtre Royale de la Monnaie, Brussels, in his 69th year. On April 11th, at Torquay, CLARA, daughter of FRANK MORI, Esq., aged 25.

## TO CORRESPONDENTS.

A. C. W. (Carlisle).—The song has not come to hand.

## NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, APRIL 22, 1871.

## AN ENGLISH CONSERVATOIRE.

OUR readers know that the Society of Arts have for long past concerned themselves about musical education. "In 1865," according to an official statement, "the Council



of the Society appointed a committee for the purpose of considering the subject, and to obtain such information both from professors and others at home, and with regard to schools abroad, as would enable them to suggest how a really national training school could be established in England." From that time to the present the John Street Institution has rarely had its finger out of the musical pie. Its committee finished enquiry in 1869; and a petition was then sent to the House of Commons by the hands of Sir John Pakington, embodying the information obtained, and praying for such State help as should make possible the establishment of a Conservatoire adequate to the nation's need. How the committee then went on to the subject of musical pitch, and compiled a vast array of statistics bearing on that matter, and how the Council of the Society took active steps as regards the position of music in the New Code of Education, are matters of very recent history, and do not need to be repeated. It appears, then, that the Society of Arts has laboured for six years without the smallest practical result. Their petition to Parliament was ordered to lie on the table, and may lie there still for all the notice that has been taken of it. The fuss made in regard to musical pitch led to nothing, the number of vibrations marking the standard "C" continuing as great as ever, and Mr. Forster's consent to patronize music in elementary schools being due less to the Society's action than to that of men practically concerned in the teaching of the people. Under these circumstances, the Council appear to have found out that it is not enough to enquire, report, petition, and "interview"—but that to such easy and not very responsible measures, others of a more practical nature must be added. At last, then, the Society of Arts have begun to work as well as talk; and the six concerts now in progress at the Albert Hall are a first step towards an English "Conservatoire."

We should be indeed sorry to throw the smallest obstacle in the way of musical education; but we should be more grieved still to find musical education in the wrong hands. And here it behoves everybody interested about the matter to demand further information before yielding sympathy to the enterprise set on foot. What is to be the nature of the proposed National Training Schools? Who are to be its managers?—and on what principles will the institution be carried on? It is obvious that these are questions of very serious import, the replies to which must influence all future action. But as yet those replies have to be made. The Society deals only in vague expressions; save when it broadly states what is not true, as thus:—"Nearly all foreign countries have a 'Conservatoire,' the function of which is to develop and foster the musical talents of the people; but England has no such institution;"—forgetting that in the Royal Academy of Music we find the nucleus of a "Conservatoire" which only needs adequate support to do adequate work. Of its own scheme the Society says nothing; and as long as this mystery is preserved so long will doubt prevent any hearty co-operation on the part of those who are equally anxious about, and more directly interested in, the subject matter. We beg the Society of Arts, therefore, to speak out, and make a clean breast of it; or if, as may be the case, they have no plan to reveal, to say so, and invite help towards the making of one. At present those who would work are in the dark; and Goethe's death-cry—"Light, more light"—comes from them very naturally. Again we beg the Society to take its candle, even though it be but a rushlight, from under the bushel.

## OCCASIONAL NOTES.

SIGNOR SCHIRA'S comic opera, *Mina*, announced for performance at St. George's Hall Theatre on Monday, is the first opera composed by the Italian *maestro* for an English theatre. The original cast at the Princesses Theatre included Miss Louisa Pyne, Mr. W. H. Harrison, and Mr. and Mrs. Weiss. We trust soon to hear of preparations to bring out one or other of the Italian operas—Signor Schira's *Selveggia*, or his *Lea*. The music of both these operas is spoken highly of in private circles.

AN unknown *Missa Solennis* by the famous Neapolitan composer, Giovanni Battista Pergolese, has just been discovered among the archives of San Ferdinando at Naples. The parts have been carefully copied from the score at the instigation of Signor Serrao, who intended to have the work performed in Passion-Week for the congregation of the before-named church. Pergolese, who died at the age of twenty-two, just when he had finished his celebrated *Stabat Mater*, and who, though so young, had already formed a style, is one of the most interesting of the Italian composers belonging to the early period of the eighteenth century. Among his very few compositions for the theatre, the best known is *La Serva Padrona*; the only other one that has been published is *Il Maestro di Musica*.

THE first appearance of Madame Adelina Patti has long been, and, for all that we can see to the contrary, is likely to be, the most interesting event of the Covent Garden season. Jocunde, in the old opera of that name, declares—what many millions of persons declared after him in the same words—that "on revient toujours à ses premières amours;" and it is doubtless on that principle that Madame Patti came back on Saturday to an opera which, if she values her success in England, ought to be peculiarly dear to her. It was in *La Sonnambula*, ten years ago, that Madame Patti introduced herself to the English public and produced an impression which has been rendered more lasting and more profound by each of this accomplished vocalist's subsequent performances. She has returned, we know not how many times to *La Sonnambula* since the spring of 1861, but never more happily than on Saturday night, when, with a voice as fresh as ever, and fuller in tone than heretofore, she sang once more the lovely melodies which give such poetry to the character of Amina.

Shaver Shiver.

MADAME RUDERSDORFF left England for the United States on Saturday last; and Mr. W. H. Cummings sailed in her wake on the Monday following. Thus we lose the services, for a time at least, of two good artists; and now we hear that next autumn Mr. Cummings will again cross the Atlantic as one of a party comprising Madame Patey and Mr. Santley. Now this will never do. We can spare our cousins plenty of singers and players, but not our best; and if need be—for self-preservation is the first law of nature—an embargo must be laid on all musical artists, or, at least, a prohibitive export duty. They will be robbing us next of Sims Reeves and Arabella Goddard!

THE Society of Arts had better resolve itself into a Mutual Improvement Association for the study of grammar and composition. In an account of the Albert Hall, published with the Society's last concert-programme, we find some choice English, of which the following sentences are average examples (the italics are ours):—

"To recall to the memory the fact that to the Prince Consort is due the idea of associating, at South Kensington, a group of edifices devoted to those pursuits the interests of which he had so nearly and dearly at heart, reference may be made to," &c.

"There are three tiers of boxes, the lower holding eight, the next or grand tier holding ten, and the upper tier holding five persons."

"These performances will consist of organ recitals by the best English and Continental players, and by the playing of celebrated military bands."

"—the ease with which entrance is obtained, and the manner in which an immense audience is dispersed, is wonderful."

We strongly advise the Society of Arts to hire a National schoolboy, at a shilling a week, and make him correct the English of its scribes.

In an article about Beethoven, and the influence of Beethoven's music, from the pen of Dr. Ambros, we take the following:—

"If ever a Beethoven Union Society should be formed, it would be well to introduce among its statutes a section, to the effect that the Union should anxiously endeavour to buy up and destroy all scores or arrangements for the piano or voice taken from the oratorio of *Christus am Ölberge*, and in all other ways to efface its remembrance. From beginning to end it lacks religious depth or awe; it is theatrical pathos, and sounds like a comic opera in its trivial motives and conclusions. It is very funny when Peter rushes forward and is with difficulty restrained by his Master and the Seraph; and again, when the Redeemer meets the death of the Cross with roulades in the style of the opera heroes, the impression is that of blasphemy. Nor does Beethoven do any better when he dresses up the word '*Leidenskelch*' (cup of sorrow), in the first aria, with a pretty trimming of little notes, or places the Seraph as *prima donna assoluta* of the heavenly troupe. He apparently wrote this (1800) without being moved or warmed by the subject, and perhaps also because the great success of the too lately published oratorios of Haydn had rendered this kind of music popular."

What next?—and next?—and next?—*Quid tum postea*?—Our admirable contemporary, *Dwight's Journal of Music* (Boston), publishes the entire article, with a certain air of approval which surprises us.

### CONCERTS VARIOUS.

THE Brixton Choral Society held its third concert of the season, on Monday, at the Angell Town Institution, when a performance was given of Mr. J. F. Barnett's new cantata, *Paradise and the Peri*. The vocalists, in addition to the choir of the Society, were Madame Poole, Miss Helen Horne, Mr. G. T. Carter, and Mr. Chaplin Henry. The harp accompaniments were played by Madame Dryden Serquet; Mr. John Harrison officiated at the organ and pianoforte; and Mr. Lemare was conductor. The general execution of the cantata by the choir was excellent, whilst the solos, recitatives, and concerted pieces, were given satisfactorily by the principals. The quartet, "She wept, the air grew pure," was so well rendered that it had to be repeated. Preceding the cantata, the choir gave the prayer from *Mosé*, and Mendelssohn's Psalm, "Hear my prayer," the solos being sung by Miss Ellen Horne. The hall was filled.—W. H. P.

THE West London Amateur Orchestral and Choral Society gave a concert on Monday evening last in the Lecture Hall, 15, Lower Seymour Street, Portman Square, under distinguished patronage. The hall was completely filled by an appreciative audience. The programme included *Engedi*, Beethoven; Pianoforte Concerto, Mendelssohn; "Ave Maria," Cherubini; and selection, *Creation*, Haydn. *Engedi* is a work not much known as a whole; Mr. Beavan is therefore to be commended for trying to make it familiar by its introduction on Monday. The result must have answered his expectations, as all the numbers were received with rapturous applause. The solos were well executed. The young lady who sustained the soprano part did so with skill and judgment, worthy of the applause bestowed. The choir sang steadily, and were well supported by the excellent band. The pianoforte concerto was played admirably both by the fair executant and the orchestra. Cherubini's "Ave Maria," excellently rendered by one of the leading contraltos of the society, with an *obligato* accompaniment on the cornetto di bassetto was considered one of the features of the evening. The *Creation* selection, well given, brought this successful concert to a close. Mr. W. Beavan conducted most ably throughout. The proceeds of the concert were given to the fund of the Homes for Working Boys, and, we understand, amounted to a handsome sum. The Society announces *La Sonnambula* for the next concert, at Hanover Square Rooms.

COLOGNE.—Fifth Soirée for Chamber Music:—Quartet, C major: Haydn; Quartet, C minor, Schumann; Sonata for Piano and Violoncello, D minor (Op. 12), Gernsheim; Clarinet Quintet, Mozart.—Tenth Gürzenich Concert:—Overture to *St. Paul*, Mendelssohn; "Tenebræ factæ sunt," chorus, Haydn; *Requiem*, Mozart (soloists, Meadler, Faulkner and Voss, from Berlin; Herr Denner, from Cassel; and Herr Schulze, from Hamburg); and C minor Symphony, Beethoven.

PRAGUE.—Herr Otto Schünemann, a member of the band at the Theatre, has just completed a violin that, with its case, may conveniently be carried in the breast-pocket. M. Vuillaume, of Paris, says of it: "It is a master-piece. I know no regular violin maker, however clever, who could make one like it." A tenor-violin, also made by Herr Schünemann, has been pronounced by Herr Lauterbach the best ever produced, as far as regards beauty of tone. Herr Schünemann intends making a tour this summer through Europe, for the purpose of waiting upon all the leading virtuosos, trying their instruments, and improving himself in the manufacture of the latter.

### PROVINCIAL.

MALVERN WELLS.—On Thursday week the members of the Church choir gave a concert in the School-room, which was filled. The pieces were creditably performed, and elicited hearty applause. Mrs. Fowler and Miss Campbell presided at the pianoforte, Mr. Rogers at the harmonium and piano, the Rev. A. Fowler played a solo on the flute, and Mr. T. Lockett two on the violin. Miss Adams was very effective in "The Message" and "Home, sweet Home," in each of which she was heartily applauded. The members of the choir did their part very creditably.

DORKING.—A correspondent sends us the following:—

"On Wednesday, the 12th inst., the Dorking Choral Society gave their third annual concert, and the spacious rooms were crowded with an artistic audience. This amateur society, mustering about forty vocalists on the occasion, may be congratulated on its progress under the able leadership of Mr. Charles Daws. The ladies leave really little to be desired; but the male voices want polish and training. The larger half of an exceedingly well-chosen programme was of course monopolized by the society, twelve numbers out of twenty being set down for them. Mendelssohn's 'The morning breaks,' 'The Nightingale,' and 'The Departure,' evinced their predilection for the composer. Beside this we may mention the always pleasing part-song, 'Softly falls the shades of evening' (Silas), 'Silent night' (Barnby), and 'Evening' (Sullivan). In Schubert's 'Chorus of the Shepherds' (Rosamundi), and Benedict's 'Hunting Chorus,' the male voices nearly spoiled the otherwise good delivery of these ever-welcome numbers. Miss Sophia Vinta was the solo vocalist of the evening, and gave the audience a real treat by her rendering of 'Una Voce,' 'Pack clouds away' (Macfarren), with violin *obligato* by Mr. Blagrove (encored), 'My mother bids me bind my hair' (Haydn), and 'The Birds are telling one another' (Smart). Mr. H. Blagrove played De Beriot's 'Andante and Rondo Russe,' and Sainton's 'Solo de Concert,' to the evident delight of the audience, and led a septet performance of the overtures to the *Men of Prometheus* and *Masaniello*. Last, not least, we must mention Mr. H. J. Pringuer, who ably presided at the piano.—M. D.

BRISTOL.—The *Bristol Daily Post* of April 14th gives an interesting notice of the last concert of the Cecilia Choral Society, too long for insertion entire, but from which we take the following:—

"At the fourth annual concert of the Cecilia Choral, despite the fact of the *réunion* coming so closely upon the Easter Festival the large Victoria Rooms were full. The presence of Mr. Sims Reeves formed, of course, the special feature of the evening, and the solos of the great tenor agreeably varied the concerted music of the choir. The choir numbered 60 voices. Mr. Trimmell, the able director of the choir, was warmly received. The programme opened with Wilbye's madrigal, 'Flora gave me fairest flowers,' which went unusually well. Mr. Sims Reeves was received, as he always is, with the heartiest enthusiasm. Blumenthal's 'Message' was his first piece, and no sooner had he trilled the opening passage than the audience were under the magic spell of his rich and melodious voice. The winning tenderness of the opening stanza, so full of emotion, delicately expressive vocalization in the line, 'But its pinions grew faint and weary,' the earnestness infused into the passage, 'I cried in my passionate longing,' the impassioned energy of 'It arose in harmonious rushing,' and the closing verses were all given with that refined artistic finish and thorough perception by which Mr. Reeves has made the song associated with his name. He was warmly encored, but did not respond. His next was Purcell's 'Come if you dare,' when the celebrated tenor again 'by the magic of his art' charmed his hearers. Nothing could have been more perfect than his transition from the pathetic passage, 'The fainting Saxons quit the ground' to the triumphant shout 'Victoria' the lines following which were given with fine dramatic effect, while as he seemed to feel and be thoroughly swayed by the words he was listened to with wrapt attention both by the vast audience and the occupants of the orchestra. He was enthusiastically encored, and after some delay he re-appeared and bowed his acknowledgments. The chorus was spiritedly rendered. Mr. Reeves again appeared in the second part of the programme, when the clear, melodious ring of his voice was heard in the fanciful love song, 'The snow lies white,' interpreted with exquisite art, and the applause evoked was so overwhelming that, again presenting himself, he trilled with charming sweetness, 'My pretty Jane,' and retired amidst renewed plaudits. Mr. J. L. Roeckel, who accompanied Mr. Sims Reeves, and Mr. Dyer, who also accompanied some portions of the programme, contributed much to the success of the concert."

MR. SIMS REEVES has been engaged, by Mr. Hollingshead, to play in two morning performances, at the Gaiety Theatre.

ENGLISH ACTORS OF OUR TIME.

No. 10.—MISS MARIE WILTON.

Like many other forms of authority, criticism is not quite so strong as it seems. Stern enough at most times, and ready to visit with scathing severity neglect of the smallest of its canons, it can yet, in favour of certain special offenders, relax every law on which its existence and its *raison d'être* depend. Who has not seen in a household where parental authority was most rigorous some curled and dimpled darling against whom censure or condemnation was vain, whose defiance of paternal law was rewarded with kisses and not punishment, and whose tiny hands sported, so to speak, with the sword of domestic justice? Such a child in the eye of criticism is, and has ever been, Marie Wilton. Criticism has seen its most stringent laws evaded by her, and its most respected canons turned into ridicule, and it has smiled graciously upon the offender. When it has opened its mouth the voice has lost its judicial calmness and has spoken words so unlike its ordinary utterance that men have denied its identity, saying that this is not criticism, it is rhapsody. Marie Wilton is one of those beings who seem made to prove that, argue and classify as we will, there is a world outside our classification. She affronts rudely our theories and sustains no harm by the collision, and attains a high position as an artist by deriding all rules of art. To contemplate her progress during the ten years or there about during which her name has been a spell wherewith to conjure is to witness the continual triumph of nature over theory. Her method is the reverse of that ordinarily employed, and her triumph is obtained by means which the critic is as powerless to defend as he is in her case to condemn. Through every part she plays her own individuality is made apparent. An actor is ordinarily supposed to take upon himself the nature and feelings of the character he expounds, and to become, after a few hours' study, hero, king, or villain. That this theory is carried out in part only is obvious, since, as has been said, the man capable of feeling like Iago should, in the interest of humanity, be imprisoned for life. Acting, however, on a principle exactly contrary, Miss Wilton forces a character to fit itself to her, to squeeze itself, so to speak, into her dress and walk, look, and be herself. Thus masquerading, the character looks so charming it is satisfied with itself and the world is satisfied with it. Criticism mutters a "pish" as it feels its sceptre slipping from its grasp, then letting "the bauble" go falls into the general mood, and is thankful it has two hands wherewith to applaud. Whenever Miss Wilton has been most successful has been when her individuality has most triumphantly asserted itself, mastering and overpowering that of the fictitious character she is supposed to present. When, in *M.P.*, she reveals to her cousin, with a ringing laugh, the trick she has played him in counterfeiting his quaker mistress, or when, in the same play, with admirable representation of defiance and *bouderie*, she repels and dismisses the well-loved lover who has failed in respect to her guardian she is herself all over.

In Mr. Robertson Miss Wilton has found a potent ally, who has provided her with a series of characters in which she could be seen to advantage. For it is not every part that is glove-like in its capacity to fit itself to the hand. It is not difficult, indeed, to believe that the marked and exceptional popularity enjoyed by the Prince of Wales's Theatre, and the complete success of Mr. Robertson's comedies produced at that house, are due to the fact that while the author found the best of possible exponents the actress found also an author made, so to speak, to her hands and for her needs. One of the facts that have most perplexed the theatrical world—namely, the reason why plays, enjoying at one theatre a run of popularity almost unexampled, obtain at other houses but a cool reception, finds thus a satisfactory explanation. Out of Mr. Robertson's comedies Miss Wilton has seldom been seen of late. Rare talents indicated themselves at an early period, but not until the actress became a manager did their extent and nature reveal themselves. During her early years her "graces sweet" were hidden from the intellectual portion of the public in the slough of burlesque. Yet even in this grave of art some signs of life presented themselves, and men who were forced—for what sins can scarcely be surmised—to visit burlesque performances, saw so much piquancy and verve that they half judged in their admiration of the performer that their feud with the entertainment was at an end. The pleasant little comedy of *Court Favour* first showed Miss Wilton in a part worthy of her, and proved, what many had believed, that talents worthy of comedy had been devoted to the dancing of hornpipe and breakdown. Soon, then, tights and satin boots disappeared, parts of the Prince Prettyman type were discarded, and the actress commenced to show herself in the characters on which her reputation now rests.

A comedian in the full sense of the word Miss Wilton may not be. Not a single impersonation from the classical drama has she, to the best of our knowledge, ever presented. Nor can we very readily fancy her enacting Rosalind, Katharine, Miss Hardcastle, or Lady Teazle. But over that new domain of realistic comedy, which has of late been added to the kingdom of the drama, she is paramount. For her almost

alone it has been reserved to present a picture of modern manners which is at once faithful and alluring, and, as though it were reserved for her to work especial marvels, she has, after making burlesque attractive, succeeded in winning our admiration for the girl of the period. The charm of Miss Wilton's acting lies in its naturalness, impulsiveness, and spontaneity. All about her is fresh, impetuous, and impulsive, without ceasing to be refined. No shadow of coarseness has fallen across her boldest efforts. In her, too, is fully exemplified the power of the *je ne sais quoi*. Describe as you will her manner, analyze fully as possible her method, and there remains always behind the charm of the undefinable. She walks, dresses, and talks as other women do not walk, dress, and talk. You are pleased, and cannot tell why; seldom indeed, while under the spell, stop to ask. But "in her a grace there shines," as Wither has it, which is individual, volatile, and wholly unseizable.

Miss Wilton's method bears a curious resemblance to that of Mr. Robertson. The aim of this dramatist has always been to place a germ of sentiment in the midst of a world of coldness and selfishness, and interest the spectator in the preservation of that tender plant exposed to so many difficulties and dangers. Similarly, Miss Wilton, in her best impersonations, has seemed always to nourish in her heart some delicate and fragrant blossom, while her life has apparently been devoted to the commonplace of social existence. She reminds one of a picture by Greuze of a girl in a ball dress stooping to tend upon a flower. She makes sport of her own deepest feelings, as nowadays is but too common in life, but she does not deceive us as to their depth or reality, and the capacity for heroism seems but half hidden behind her smiles and merriment. To name the characters in which Miss Wilton has given evidence of this power is to go through the serious parts in which she has appeared. In *Society*, *Our's*, *Play*, *M.P.*, she presented always a girl whose light-heartedness was all the more effective in consequence of its being as much the index to a mind that was at ease as of animal spirits that were almost unquenchable. One character, however, found opportunity for a display of her various excellencies, and stands apart from all others in the mind of her admirers. This is Polly Eccles, in *Cate*, the daughter of the dissipated old advocate of the rights of labour, the betrothed of Gerridge, the ballet girl, and the supporter of the wife and child of one of the bravest and most aristocratic of the soldiers dying for their country in the Crimea. We do not recollect seeing an impersonation more perfect in its way than this. On the lighter side came Polly's treatment of her lover. This blended with a deep and earnest affection sufficient to make a man proud and grateful through life a disposition for teasing and coquetry which might well render the life of a lover one of constant inquietude. A woman every inch of her, Polly had all the love of admiration inherent in her sex, and while she knew her heart was true to the man she had chosen, saw no reason to discourage the warmth of admiration in Captain Hawtree her charms were so well calculated to inspire. She laughed at and enjoyed her lover's perplexities and troubles, and after she had tormented him enough, sent him away with a look and a promise capable of redeeming all past sorrow. Her faith in the wisdom and knowledge of her father, which no shortcomings of that drunken old reprobate could shake, was thoroughly good and artistic. Two parts of the play showed, however, more clearly than they have before or since been manifested, the full powers of the artist, and exhibited a depth of appreciation and wealth of interpretation rarely seen on our stage. The first part is when her sister's husband, long mourned as dead, returns and takes her by surprise. Her fears lest this was a supernatural visitation once removed, her manifestations of tenderness and delight were ecstatic. She threw herself into his arms with a very tempest of joyous tears, she left him awhile to look at him; came to him again, her hands wandering as if by irrestrainable instinct over his face and hair, she danced and sobbed for joy, hugged him again and again until the nerves over-excited and over-mastered by joy, at length found relief in a wild outburst of hysteria. The scene, not unlike one in *La Joie fait Peur* of Madame de Girardin, is one of the most touching in modern comedy. Worthy to be compared with it is that where the overjoyed girl communicates her tidings to the sister whose interest in them is so much closer than her own. The resemblance to *La Joie fait Peur* extends to this scene also, and the manner in which portions of the scene are worked is identical in feeling, if not in execution, with that in this excellent play. Scarcely one of the many exponents of the part of Blanche, who has to communicate to her mother the news that may save or kill has exhibited a combination of strength and delicacy such as Miss Wilton displayed in circumstances almost identical. The news, it will be remembered, is conveyed by the dramatic exposition of a ballet entitled *The Soldier's Return*. This was a masterpiece of that highest comedy in which extreme tenderness underlies extreme vivacity. The play of the actress will not be forgotten by those who saw it, and the defiance apparently cruel with which she resisted her sister's appeal for mercy, mocking and torturing her until the wistful eager look brightened into knowledge and assurance that one joy alone, and that highest of all, could justify or account for such proceedings was, in its way, unsurpass-



able. In the art of *lancer les mots* Miss Wilton is not surpassed on the English stage. Her highest praise is probably found in this, that her triumph is in an especial degree over the heart. If ever the intellect is in doubt as to the merits of some detail of execution the heart steps in and decides the question in favour of the actress. But the intellect, too, cannot refuse its approval, and while we point to Marie Wilton as the *enfant gâté* of the public we point to her also as an eccentric and irresponsible but undeniable artist. K.

#### MDLLE. MARIE KREBS.

In a criticism on this young and talented pianist, *Watson's Art Journal* says:—

"The grand study, by Rubinstein, where the chief accent always falls upon the discord, is of immense difficulty, for so prominent are its characteristics that a failure to strike any one of those excruciating notes could hardly fail to be detected. She played with infinite fire and vigour—in fact, superbly. Her selection from Liszt was also finely played. But the most surprising triumph of this wonderful girl, was in her solo for the left hand alone, in which she displayed such a splendid mastery of the instrument as to surprise even those who had the most perfect faith in her infallibility. She rushed through complicated scale passages, difficult arpeggi, sustaining the melodies with a wonderful singing quality; dashed through passages of double notes; rushed through octave scales; and capped the climax by a prolonged shake, accompanied above and below. And all this with no more exertion than it takes to carve a poached egg! This performance was greeted with a storm of applause; it excited the greatest enthusiasm, and all admitted that it was one of the most brilliant feats of one-hand pianism that they had ever witnessed.

"Stubbs, who has studied in a New Jersey conservatory, immediately burst into poetry, and throwing his short hair behind his long ears, whined out:—

'Wehli, the great I AM, with "stunning twosers,"

Who plays with two hands as much as man can play,

And fascinates the ladies to distraction,

Because his tongue has such a wheedling way,—

Tried to astonish with his left hand only,

Because he thought 'twas equal to his right,

May now play "Home, sweet Home," and go there quickly,

For oh! a little girl has whipped him out of sight!"

"At this point we seized Stubbs by the throat and brought him to, and not a bit too soon—for in another moment, he might have said something personal, which would be all very well for the New Jersey wilds, but not for Steinway Hall."

VIENNA.—In the 365 days of the Subscription-Year from the 1st April, 1870, to the 31st March, 1871, there was only one performance at the old Operahouse. This was on Easter Sunday, 17th April, 1870, for a charitable purpose. *Robert le Diable* was announced, but, in consequence of the indisposition of Herr Müller, it had to be withdrawn, and *Guillaume Tell* substituted. All the other performances took place in the new Operahouse. For 47 days in the months of July and August, 1870, the house was closed for the holidays; on five days there was no performance in consequence of rehearsals or preparations for novelties; on eleven days, there was no performance in consequence of those days being grand festivals of the Church; on three days, the house was closed because the Court was in mourning; on two days, there were performances for charitable purposes; on three days, the theatre was devoted to gala-performances; on four days, there were performances in aid of the Pension-Fund, and, on another day, there was a concert for the same purpose; on 266 days, the performances were in the Subscription, 250 being guaranteed, and sixteen extra, which were given for nothing. The repertory consisted of thirty-one different operas and eight ballets. The following were produced with a fresh *mise-en-scène*, and for the first time at the new Operahouse:—*L'Africaine*, Gustavus, Joseph, Mignon, *Tannhäuser*, *Robert le Diable*, *Lohengrin*, *Le Nozze di Figaro*, *La Juive*, *Judith*, *Le Postillon de Longjumeau*, *Der Fliegende Holländer*, *Rigoletto*, *Le Domino Noir*, *Gisèle*, *Monte Christo*, *Esmeralda*, and *Nana Sahib*. The following were the numbers of times the various operas were played:—*Faust*, 17 times; *L'Africaine*, 16; *Tannhäuser*, 12; *Der Freischütz*, 11; *Roméo et Juliette*, 11; *Don Giovanni*, 10; *La Juive*, 10; *Guillaume Tell*, 10; and *Die Zauberflöte*, 10; *Le Nozze di Figaro*; *Der Fliegende Holländer*, *Les Huguenots*, and *Mignon*, 8 times each; *Lohengrin*, *Norma*, and *Le Prophète*, 7 times each; *Martha*; *Die Meistersinger*, and *Robert le Diable*, 6 times each; *Fra Diavolo*, *Lucia di Lammermoor*, and *Gustavus* 5 times each; *Le Domino Noir*, *Joseph*, and *La Muette*, 4 times each; *Fidelio*, and *Judith*, 3 times each; *Armida*, *Le Postillon de Longjumeau*, and *Rigoletto*, twice each; and *L'Africaine*, each of which brought in above 40,000 florins. *Il Trovatore*, once. The highest receipts were those from *Faust* and

#### VERY LIKELY.

Liszt often played very badly. This was frequently the case when outside matters troubled him, as they often did. Writing music for several successive days made him irritable, disagreeable, and absent-minded. Upon one occasion, when walking across the public square, he met a beautiful young lady, the belle of Weimar. Being in one of his happy moods he lavished his compliments profusely upon her fine appearance. After a pleasant chat, they bade each other good morning, and were departing in opposite directions, when he suddenly turned and asked her why she never attended his *matinées*. She replied by saying that she had never received an invitation. Although she was not musical Liszt thought her beauty would add much to the attractiveness of his next *matinée*, so he urged her to be present. Sunday morning came, and Miss ——— was ushered into the music-room, looking, if possible, more beautiful than ever. There was a flutter among the boys' hearts for a few minutes. But she was forgotten the moment that Liszt entered the room. Immediately, Franz Bendel stepped forward and took his seat at the pianoforte to play the "*Marche Hongroise*." As he did so, Liszt looked at the boys sternly, remarking that they were not very courteous to their fellow-student, or they would raise the cover of the pianoforte for him. All sprang forward to do so, but Liszt anticipated them by raising it himself. As he did so, a piece of music, which had been lying upon the pianoforte, slid off, alighting at the feet of Miss ———. Liszt looked her squarely in the face for a moment, and then asked her how she came there. The poor girl, half frightened to death, burst into tears, and said she came there by his express invitation. Pausing a moment, as if undecided what to do, he said: "Well, miss, now that you are here, please make yourself useful by picking up that piece of music!" The feelings of the young lady, at Liszt's rudeness, can well be imagined, and she never attended another of his *matinées*. This was a bad day for Liszt; everything seemed to go wrong. He played the piano part in a trio, for violin and cello, making fearful mistakes, and repeatedly crying out, "Pardon, mein Herren!" These few illustrations show Liszt in his worst possible light. He was generally remarkably polite and affable to all.—*Boston Folio*.

We have received some very interesting movements for the organ, composed by M. Batiste, and published by Messrs. Ashdown & Parry. Next week we shall draw the attention of our readers more particularly to their special merits.

FRANKFORD-ON-THE-MAINE.—The project of building a new theatre for drama and opera has been revived, and seems to have a good chance of being carried out. The new theatre would stand directly behind the old one.—Madame Désirée-Artôt with her husband Señor Padilla: Signori Marini and Boissi, has been singing in Italian Opera.—The members of the newly established Society of Dramatic Authors met here lately. About seventy members were present. A resolution was passed that, in future, ten per cent. of the receipts from every piece should be set apart for the author.

COLOGNE.—The forty-sixth Musical Festival of the Lower Rhine will be specially devoted to the celebration of peace. It will take place here from the 28th to the 30th May, under the supreme direction of Dr. Ferdinand Hiller. Among the artists already engaged are Herr and Madame Joachim; Herr Stockhausen, of Stuttgart; and Herr Schild, of Weimar. The programme will include on the 28th: "*Festouverture*," Reinecke; Cantata, "*Eine feste Burg*," J. S. Bach; Overture to *Iphigenia*, Gluck; "*Israel's Siegesgesang*" (a hymn on words from the Bible), Ferdinand Hiller; and the Ninth Symphony, Beethoven. On the 29th, Handel's oratorio of *Joshua* will be performed; and, on the 30th, the works selected will be, in addition to the vocal solos, "*Coronation Hymn*," Handel; Violin Concerto, Joachim; and the overture to *Der Freischütz*. A petition has been forwarded to the Emperor requesting him to attend the Festival.

THE "critic" of the *Terra Haute* (Ind.) *Gazette* compares Nilason to the "*Venice di Medici*," and says that her notes fell on "the tendrils of his heart" like "the bubbling music of distant water-falls on a bed of smashed roses." She came "like a gush of bright sunshine," and when she sang "*Home, sweet Home*" the dazzled critic felt like "building a castle of alabaster and gold, surrounding it with rainbows, shutting it in with gates of pearl and moonshine, and embowering it with roses," and then presenting it, with his compliments, to the song-bird. He didn't do it, though. If we are correctly informed, what he really did was to slip quietly round the corner and stand on his head.

BREAKFAST.—EPPS'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—*The Irish Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Each packet is labelled: JAMES EPPS & CO., Homoeopathic Chemists, London. Also makers of Epps's Cacaoine, a very thin evening beverage.

## W A I F S .

There will be several American opera troupes next season.

M. Baglioli, formerly well known in New York operatic circles, is dead.

It is said that the Nilsson Concerts in America have, so far, averaged 4000 dols. gross receipts a night.

Miss Clara Louise Kellogg contemplates forming a troupe, which will possibly include Miss Annie Louise Cary and Mr. Henri Drayton.

A Wisconsin musician sat down upon a keg of powder and began to smoke. They found one button.

It is rumoured in America that Madame Pauline Lucca is about to visit that country.

Madame Seebach was robbed lately of a quantity of valuable jewelry at the St. James's Hotel, Washington.

A man in Portland, Maine, wanted to gain admission to a panorama for half price, on the ground that he had but one eye.

A Titusville reporter has heard Miss Kellogg sing, and likens her notes to the "smooth, unctuous trickling of the oleaginous commodity from a hundred-barrel well."

Miss Kellogg has just received an offer from the Havana Italian Opera of 10,000 dols. for twenty nights. Previous engagements will compel her to decline.

Master Willie Hess, of New York, is already one of the best violinists in the country. The New York papers speak of him as being really a fine performer.

The oratorio of the *Messiah* is to be given at the Masonic Temple, Baltimore, on the 31st inst., with Miss Kellogg, Miss Sterling, and Messrs. Simpson and Whitney as soloists.

A concert, in aid of the Hahnemann Hospital, is to be given in New York on Saturday, at Steinway Hall. Miss Kellogg, Madame Varien Hoffmann, and Signor Ronconi, as well as other artists of note, appear.

M. Jules Beer's new opera, *Elisabeth de Hongrie*, continues to draw crowded houses at the Théâtre Royal de la Monnaie, Brussels. It has already reached its seventh representation.

Miss Emily Tate, the youthful pianist, has had the honour of playing to H.R.H. the Princess Louis of Hesse (Princess Alice) and the Prince Alexandre of Hesse, at Darmstadt.

Madame Cora de Wilhorst has been singing lately in London. There was a singer of the same name in New York a few years ago who was very popular in fashionable circles. It is probably the same person.—*Philadelphia Orchestra.*

On dit, that an Italian opera company is to appear at the New York Academy of Music during the latter part of April, the principal singers of which are to be Madame Ida Visconti, Madame Himela, Signor Villani, and Signor Carosilli.

It is a curious fact that most of the great musical composers have been childless. Handel, Haydn, Beethoven, Corelli, Pergolesi, Rossini, Spontini, Auber, Wagner, and Schumann are among the instances.

A gentleman has arrived in America from Australia, commissioned by an enterprising manager in Sydney to offer Madame Anna Bishop, two thousand pounds, or ten thousand dollars, for eighteen concerts in the colonies. It appears the lady is not dead yet in the memories of her antipodean admirers.

The following epitaph is authenticated as having been found on the tomb-stone of a noted singer who lived in Madrid, in the last century:—

"Here is resting Jean Pinto, the Orpheus of Spain. When he arrived in paradise, he mixed his voice with those of the angels. As soon as the Lord had heard his singing He was touched to tears, and turning to the crowd of seraphs, he said: 'Be quiet, and let my excellent chamber musician, Jean Pinto, sing.'"

There is a droll story going through the newspapers of a deacon in Illinois who had no instrumental music in his soul, and who strenuously opposed, though in vain, the purchase of a church organ. Soon after, being asked to engage in prayer, he retorted with mordant sarcasm: "Call on the machine! If it can sing the glory of God, it can pray, too. Call on the machine!" Poor deacon! perhaps he did not comprehend exactly how much of a "machine" he was showing himself to be. It has not probably dawned upon his mind that there may be quite as much formalism in rejection as in reception; and he never for a moment thought that the call upon himself to pray might be as purely mechanical as the performance of the piped monster in the loft.

We met with this witty and unanswerable retort in a sketch of a short trip through a portion of Ireland. The writer is conversing with his car driver:—"Are you a Catholic, Jimmy?" "Yis, yer honour." And pray to the Virgin Mary?" "I do, yer honour." "Well she was a good woman. The Bible says so. But she might have been no better than your mother or mine." "That's thrue, yer honour; but you'll allow there's a mighty difference in their children."

Considerable surprise was expressed at the absence of Mr. Turle, the organist of Westminster Abbey, from his accustomed seat at the keyboard at the special service on Thursday week. From information we have received we have reason to believe that there was some misunderstanding between Mr. Turle and the authorities in connection with the proposed performance of the *Passions-Musik*, and that he not only declined to assist but even refused in any way to aid in the preparation for it.—*Choir.*

The Chinese employed at North Adams, Mass., celebrated their New Year on a most extensive scale. Visitors were entertained with Chinese music of a classical order, executed by a Chinese band upon Chinese instruments, consisting of three drums of various sizes, three rude gongs and a pair of cymbals. The drums are novel instruments, and so strong as to be almost indestructible. They are shaped like a half-wheel hub, made from a piece of log, scooped on one end, and covered with bear's hide about one-fourth of an inch thick, which is confined to the wood by a double row of strong iron bolts placed close together clear around.

The critical acumen of the *New York Herald* is astonishing. It passes profound judgments not only upon things which transpire, but upon things which do not transpire. Witness its instructive remarks upon Miss Kellogg's singing of the aria, "Bel Raggio," at Mr. Hill's concert. The lady did not sing that song that night; nevertheless, the *Herald's* remarks were timely, and suggestive of some future effort which will justify the criticism in advance. It is this wonderful foreshadowing of events which has won for the *Herald* the proud distinction of being the most enterprising newspaper in the world. While other journals are satisfied with recording and commenting upon events of the day, the critics of the *Herald*, interview the dim future, and criticize with point and rare judgment performances which are to come off at some future remote period. What establishment can compete with such enterprise as this?

Mdlle. Enequist has made a very successful tour in Sweden this winter and has given ten concerts in Stockholm alone, and a great many concerts in all the other principal towns in Sweden. All the newspapers have been full of praise of her singing, and have expressed the wish that she would soon come again and give some more concerts. Mdlle. Enequist has been announced to give concerts in many other towns, and would have continued her tour, but the Queen of Sweden is dead, and therefore all public performances are postponed. Mdlle. Enequist sang at the Court, in Stockholm, several times, and always with great success. She returns to London in May, but will perhaps accept a short engagement in Copenhagen or Helsingfors (Finland), en route. Mdlle. Enequist has also given a concert in Stockholm for the benefit of the poor French people.

The Handel and Haydn Society of Boston will perform the following works at their Festival in May:—At the first concert, on the morning of May 9, Mendelssohn's setting of Psalm 98; Hallelujah Chorus from Beethoven's *Mount of Olives*, and Mendelssohn's symphony cantata, *The Hymn of Praise*. At the subsequent evening entertainment, Mendelssohn's *Elijah*, Handel's *Israel in Egypt*, Bennett's *Woman of Samaria*; and at the closing concert on Sunday evening, May 14, Handel's *Messiah* will be given. At the concert on Friday afternoon, May 12, Beethoven's Ninth Symphony and selections from Bach's *Passions Music* will be performed. In addition to these six oratorio concerts, there will be two or more symphony concerts. Madame Rudersdorff and Mr. W. H. Cummings have been, through the agency of Mr. George Dolby, specially engaged for the Festival.

It is clear enough that soon no English actor will think his career complete until he makes a tour of the globe. Time was when our great men simply oscillated between Covent Garden and Drury Lane; but now a trip to New York is a matter of course, engagements in Australia and California are repeatedly offered, and our latest intelligence is of Mr. Charles Mathews acting at Honolulu "before his Majesty the King!" Was the shade of the murdered Captain Cook appeased by this triumph of civilization? Fancy *Cool as a Cucumber* and *Patter versus Clatter* replacing the war paint of the savage and the assassin's club. The "Natives" have even adopted some of the Royal privileges customary here: the bill of the play for the sovereign is elegantly printed in letters of gold on blue satin! After this we may expect anything—ballets, excursion trains, Haymarket cafes and Bass's bottled ale.

The duel fought some years ago in France by two gentlemen on account of Mdle. Marcovitch, the Mabilie Helen, who expressed such heroic indifference for their safety, recalls to memory the fate of some of these Quart-de-Monde Queens. Those who knew Paris intimately during the close of Louis Philippe's reign may remember a heroine named Louise, who achieved a wide-spread celebrity although not under her surname. At the time of the Tahiti Pritchard case, the Salle Valentino (a dancing saloon of the period) was, owing to some fancied analogy, christened "Tahiti," and Louise, its presiding genius, became "Queen Pomare." She was nightly received with mock-royal honours, the editor of the *Constitutionnel* devoted a leading article to her, the minor papers followed, a composer wrote a song which, under the name of "Regina Pomare," went the round of Europe, and Pomare's portrait was in the shop windows of every capital. She ruined many leading swells, and after memorable successes, disappeared from the Salle Valentino, no one knew whither. Her name might never have been heard again, had not a sensationalist contributor to the Paris press recorded the fact that a poor woman, fifty-eight years of age, prematurely broken, had died poverty-stricken on a bed of straw in the Rue Maubérée, so forsaken that no one could be found to close her eyes, and that this woman was "Queen Pomare."

Mr. Richard Hoffman's concerts in Chickering's new hall, New York, have been among the very choicest musical occasions of the year, and we can believe every word of the following notice in the *Sun* :—

"These concerts have been attended by those who have the interests of music in its best phases most at heart. Many of the audience have been pupils of this master, who have received in this public way the finished illustrations of the maxims and instructions that have been received in private. One distinguishing feature of the concerts has been the modesty of the giver of them, a quality that ever lends the highest grace to art. Most pianists make their concerts the occasion for a certain self glorification, by filling their programme with their own compositions, and ignoring those of other composers. But Mr. Hoffman has given the place of honour to the compositions of others, and by his admirable interpretation of the works of Beethoven and others of the great masters has added to his already brilliant reputation. In this good work he has received the valuable assistance of Mr. Joseph Burke, a violinist in sympathy with whatever is noblest in his art. It is cause for regret that this artist should be heard so very seldom in public. His tone is firmer, his playing broader, his expression truer than those of most of the foreign violinists who appear in our concert rooms. Perhaps it is simply because Mr. Burke will not lend himself to the "tricks that are vain," which are needed to beguile the public into appreciation, that he so seldom comes before it. These concerts have been so healthy in their tone, so interesting, and so instructive that we can but hope that another winter will bring a renewal of them."

The musical dearth which prevailed in our city during the first part of the season has been amply made up by the fine variety of concerts we have enjoyed during the past month, and are still promised in the future. Miss Nilsson's return has quickened the public pulse not a little. It was hardly to be expected that the interest would equal that which was felt on her first arrival; but she had reason to accept the demonstrations which greeted her on her re-appearance as an evidence of the high place she has won for herself in the minds of the metropolitans. As the descriptions of her performances are so universally quoted, we will not occupy space with a critical notice of her various concerts. It is in oratorio that she gives the highest satisfaction; and we are very glad that one among the very desirable results of her visit to this country will be the increase of general interest in the subject of oratorio music.—The Philharmonic concert of March 4th did not present the usual amount of symphonic attractiveness. The programme was not wisely chosen—with one exception, and that was sufficient to secure the full forgiveness of the audience. This was in the selection of Miss Kellogg as the soloist. The enthusiasm over her singing was boundless, and thereby arose a disturbance that threatened to destroy the enjoyment of the evening. The audience demanded an encore. Miss Kellogg had a song ready to sing, but it required a piano accompaniment—she being unwilling, for some reason, to repeat her previous song with the orchestra. The managers were unwilling to have the orchestra displaced for the purpose of wheeling in a grand piano, and the audience were unwilling to have the concert proceed without hearing Miss Kellogg again, and between the three unwillingnesses there came near being a row. The matter was finally settled by Conductor Bergmann taking his position, bowing the audience into silence, and signalling the orchestra to begin. Perhaps the managers were unnecessarily stiff about it; yet it would have been a graceful thing for Miss Kellogg to repeat her previous song, or a part of it. But it is very pleasant to have one's own way; and we presume it is no more wicked for singers to indulge the luxury than for other members of the human race.—*New York Musical Gazette*.

## MUSIC RECEIVED FOR REVIEW.

WEEKES & Co.—"A wild march day," bass song, by Alfred J. Sutton.  
WHIPPET & Co.—"White Roses," song, by Arthur C. Whitley.  
LAMBORN COCK & Co.—"Prelude and Gavotte," by Charles Salaman.  
NOVELLO, EWAN, & Co.—Six variations on Mendelssohn's "O Hills, O Vales," for the pianoforte, by Mrs. Mounsey Bartholomew.  
ALFRED HAYS.—"Rest," song, by F. Mori, Jun.

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Written by J. P. DOUGLAS.

Music by WALTER HAY.

O softly breathe the song again  
Whose music seems to me  
The whisper of an angel's voice,  
Or dream-like melody.  
How oft beneath the twilight stars  
In some sweet shaded dell,  
Our mingling voices woke that strain,  
The song we love so well.  
In hours when we no more may meet  
O breathe the witching strain,  
Whose lingering echoes in my heart  
Shall thrill its chords again.  
In union sweet tho' parted far,  
Moved by a mystic spell,  
Together shall our lips repeat  
The song we love so well.

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